American Cinematographer

MOTION PICTURE CAMERA MAGAZINE

Price
25¢
Foreign 35c

June, 1938

Published in Hollywood by
Society of Cinematographers

Fine Gradation

DU PONT

One outstanding feature of Du Pont ciné film products is their ability to record all the variations in tone between the deepest shadow and the brightest high light.

For better pictures in your next production use Du Pont Superior Pan.

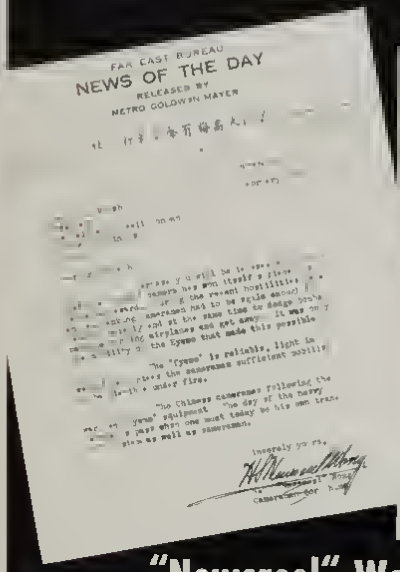
Du Pont Film Manufacturing Corporation
INCORPORATED

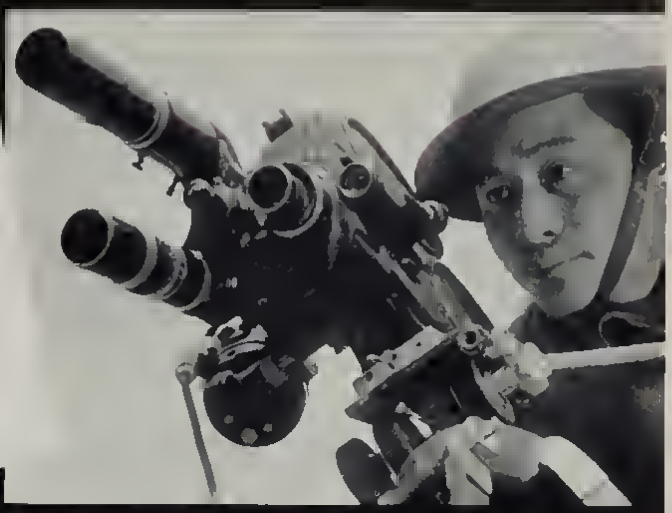
9 Rockefeller Plaza
New York. . . . N. Y.
Plant . . Parlin, N. J.

SMITH & ALLER, LTD.
6656 Santa Monica Blvd.
Hollywood . . . California

BETTER THINGS for BETTER LIVING through CHEMISTRY

Ace Cameraman Praises *Eyemo*


FAR EAST BUREAU
NEWS OF THE DAY
RELEASED BY
METRO GOLDWYN MAYER



"Newsreel" Wong Films War in China with Eyemo

"NEWSREEL" Wong rates as one of the ace cameramen in the Orient. His thrilling shots, made under fire, have amazed picture audiences the world over. And like other leading cameramen, Wong relies implicitly on his Eyemo.

As Wong states in his letter, the versatile Eyemo surmounts even the difficulties met in filming the battlefield. Because of its ease of handling, the cameraman is able to follow the swift shifting points of action. The Eyemo is instantly convertible to meet any emergency. A quick change of lenses? . . . conversion from 100-foot film capacity to 200- or 400-foot magazines? . . . a tripod mount or a light easy-to-handle hand camera? . . . a change from electric to spring or hand drive? . . . a silent camera or a hookup for sound? . . . slow motion or silent or sound speeds? Whatever the need, there is an Eyemo model or accessory to meet it.

Built with typical Bell & Howell precision, the new Eyemo is more than sufficiently sturdy to withstand the strenuous work that characterizes newsreel production. Such features as three-lens turret, focusing and diaphragm controls visible through the spyglass viewfinder, and accurate speeds make the new Eyemo more flexible than ever before.

Send this coupon now and get complete information describing the Eyemo in detail. No obligation whatsoever. Bell & Howell Company, 1848 Larchmont Avenue, Chicago. New York: 11 West 42nd Street; Hollywood: 716 North LaBrea Avenue; London: 13-14 Great Castle Street. *Established 1907.*

MAIL COUPON FOR FULL INFORMATION

BELL & HOWELL COMPANY
1848 Larchmont Avenue Chicago, Illinois
Please mail me complete information about Eyemo Cameras

Name . . . .

Address . . . .

City . . . State . . .

BELL & HOWELL

Producer
SAM BISCHOFF
Director.
RAY ENRIGHT
Cameramen
SOL POLITO, A S C.
GEORGE BARNES, A S C
Head, Elec Dept.
FRANK MURPHY
Still by
M. MARIGOLD

"The Sun's Only Rival" at work on a scene from Warner Bros. rollicking new musical
GOLD DIGGERS IN PARIS

G-E MAZDA lamps boost daylight

In sunlight, G-E MAZDA lamps are handy. Many cameramen use them for softening shadows or making shots when the sun is wrong for the camera angle required

Now G-E MAZDA lamps are available with a brighter, whiter light, which not only rivals sunlight, but blends with it. This feature is helpful in black-and-white, essential in color work

G-48 Spotlight

Add to this that they go into action fast; are especially handy for lighting cramped quarters; and permit faster, more efficient shooting schedules, and you will quickly see why they are so widely used.

There is a type and size to meet any need from general set lighting to special effects and process work. Are you benefiting fully from this versatility? General Electric Company, Nela Park, Cleveland, Ohio.

GENERAL ELECTRIC
MAZDA LAMPS

AMERICAN CINEMATOGRAPHER

A Technical and Educational publication on motion picture photography

Published monthly by the
AMERICAN SOCIETY
OF CINEMATOGRAPHERS INC
1782 North Orange Drive
Hollywood (Los Angeles) California

Telephone GRanite 2135

VICTOR MILNER President
FRED W JACKMAN Treasurer

Vol. 19 June 1938 No. 6

Contents

Within year or two public will insist on color says Harkrider 224
By George Blaisdell

Professional's requirements in Light Metera awaiting inventor 226
By Victor Milner

Tower Pictures make first sound 16mm feature length production 228

Jackman develops color process and will expand plant to handle 229

Long record and more honor for Tony Gaudio on his screen work 230
By Alex Evelove

Warners' 'Robin Hood' awarded photographic honors for month 231

What About Me? 232
By Bee Gee, A S C

Mate blends arcs and inkies to light 'Marco Polo' stages 234
By William Stull, A S C

Hesser-color making enlargements from 35mm color transparencies 240

The Front Cover

On the Front Cover this month of June is a scene from a great story of the outdoors, a story of Robin Hood, one who in his legendary day when he took from the rich and gave to the poor was acclaimed a hero But that was long ago

Warners repeats in winning the best production of the month, according to the Hollywood reviewers The photographers on the subject were Tony Gaudio, A S C, and Sol Polito, A.S.C., for Warners and W Howard Greene A S C, for Technicolor Al M Greene was operative cameraman Mac Julian photographed the still

The Staff

EDITOR
George Blaisdell

WASHINGTON
STAFF CORRESPONDENT
Reed N Haythorne A S C

TECHNICAL EDITOR
Emery Huse, A S C

ADVISORY
EDITORIAL BOARD
Victor Milner, A S C
James Van Trees A S C
Fred W Jackman, A S C
Harriot Edouart A S C
Fred Gage A S C
Dr J S Watson A S C
Dr L A Jones A S C
Dr C E K Mees A S C
Dr W B Rayton A S C
Dr Herbert Meyer A S C
Dr V B Sease, A S C

CIRCULATION MANAGER
L E Graham

NEW YORK REPRESENTATIVE
S H Cohen 19 East 47th St New York
Phone Plaza 1-0489

FOREIGN REPRESENTATIVE
Charles Benoit 180 Allee Franklin
Pavillons-sous-Bois Seine France Tele
phone LeRaincy 13 19

AUSTRALIAN REPRESENTATIVE
McGillan 3 9 Elizabeth Street Melbourne
Australian and New Zealand agents

Neither the American Cinematographer nor the American Society of Cinematographers is responsible for statements made by authors This magazine will not be responsible for unsolicited manuscripts

ESTABLISHED 1920 Advertising Rates on application Subscription United States $ a year Canada $ and the Pan American Union $ a year Foreign $3.50 a year Single copies 25 cents Back numbers 30 cents Foreign single copies back numbers 10 cents COPYRIGHT 1938 by American Society of Cinematographers Inc

Entered as second class matter November 1st 19 at the post office at Los Angeles California under the Act of March 18

Within Year or Two Public Will Insist on Color, Says Harkrider

Producer of Stage and Screen, Ziegfeld Associate During Production of Nineteen Shows, Declares Time Is Near When Patrons Will Clamor for Programs of Productions Like Recent Color Films—Mixed Bills Cited as Ready-Made Propaganda

By GEORGE BLAISDELL

WITHIN a year or a year and a half there will be a strong demand on the part of the picture-going public for color on the screen—a demand so unquestioned in its volume, so insistently vocal, that heed will be paid it by producers who aim to give the public what they are assured it will pay for.

That is the considered opinion of John Harkrider, producer of stage and screen spectacles—do you recall the "Melody" number in "The Great Ziegfeld"?—and creator and art director.

The "Melody" number is cited because it is one that will be familiar to picture-goers the world around. But behind the creating of that number there had been a lot of work in preparation for it.

It was in 1917 that John Harkrider came to Hollywood—from Texas. He remained here until 1921, first working as an actor and then as art director. As an actor he got a chance to learn at first hand what the studios were doing. At that time, he intimated recently, things were much different. Many of those on the lots then are not now in evidence. Some who were then just on the sets now are top men in the industry.

In 1921 the actor who turned art director went to New York, where he joined the staff of Ziegfeld. Here he remained until the death of the great producer. In all he was with him on nineteen productions.

List of Greats

Among these were Show Boat, Rio Rita, Whoopee, Seven Follies, Show Girl, Simple Simon, Palm Beach Nights, Three Musketeers, Rosalie, and Music in the Air for Peggie Fears and A. C. Blumenthal.

At Guild Hall, the little theatre in East Hampton, Long Island, he was given a chance to produce and direct new plays and musicals. Some of those who were with him were Helen Morgan, Norma Terriss, Harriet Hector, James Melton, Michael Bartlett, Sheila Bartlett and Fray and Braggiotti.

In 1930, Harkrider, then an associate producer for Ziegfeld, preceded the show man to the Coast to represent him in all production plans when "Whoopee" was made for Goldwyn. He was also co-producer with Ziegfeld on his last two shows. He was pageant master for Stokowski with the Philadelphia Orchestra, the Mardi Gras in New Orleans, The Veiled Prophet in St. Louis, The Priest of Palais in Kansas City, The Battle of Flowers in San Antonio, and pageants in Dallas, Fort Worth, Houston and Asheville.

Harkrider right now is working among other activities on the preparation for

John Harkrider

the first time of "Ziegfeld Follies on the Air" that are entirely original musicals. Each of the twenty-six weekly one hour broadcasts, starting in the fall, will contain three musical production numbers, a surprise novelty and three songs.

Each performance will be a separate program, with different cast, including only the director, musical director and staff. Miss Patricia Ziegfeld, daughter of Florenz Ziegfeld, is active in the Ziegfeld Corporation, which is producing the show.

Deal for the New

It is believed the new broadcast series perhaps will represent greater effort in preparation than any preceding parallel attempt. In addition to the engagement of established and musical personalities there will be new composers and new authors.

Before going into the show each week the settings and costumes and cast will be briefly described over the air. The following week one of the national magazines will display photographs of the sets and performers.

As was explained by the producer, it is the aim of the Ziegfeld Hour to feature beauty. Fundamentally it is aiming to accomplish in music and words what Ziegfeld achieved in sets and costumes. That is for the outside audience.

It is planned to do more. For the performers the design is to create glamor that will take the place of the distinguished audiences who attended the Ziegfeld Follies openings, to create atmosphere, so to stimulate stage conditions that the great audience out on the air will be a reality to the actors and bring out of them their best.

But let's slip back to that hillside home where we left John Harkrider talking about the coming of color, of the many factors he visions as contributing to stimulate that demand.

One of these factors is a quartet of color films that have spread their influence over the world in recent months. These Harkrider lists as:

"Gold Is Where You Find It."
"Robin Hood."
"Goldwyn Follies."
"Tom Sawyer."

Creating Advocates

Then there are the much discussed double bills, thorn in the flesh, if we may believe what we read, of about every one in the business and out of it. Protagonists there must be or we would not have them, but they have no mouthpiece.

Whenever it happens a color film is

tied in with one in black and white right there are created advocates for color in pictures And frequently it does happen, suggested the producer On the day this is written in Hollywood two theatres on the Boulevard are showing a combination of colored and black and white pictures

And come to think of it, one of the color representatives is the first named in the foregoing listed quartet and the other is the second in order

"It is in such a program," declared the producer, "that the exhibitors are lending their theatres to educate picture-goers in color, to establish color in the audience mind, and to play their part in the inevitable coming of color as the rule and not the exception."

That one of the main retarding influences is the present apparently inescapable expense attached to color production was freely admitted by Harkrider. "But that is a situation that will take care of itself," he said

"To even think it will not is to flout all experience in industrial history. In the aggregate the world around literally there must be thousands who are burning midnight fuel battling for the solution of that problem—securing color of high quality that is simply and inexpensively made

"And it is hardly conceivable that any agency is spending quite the energy and money that is being devoted to that end by the two chief manufacturers of color pictures"

The producer called attention to the suddenness with which things happen in the motion picture industry—citing the familiar snowball that has to be rolled and started, but once on its way is soon beyond control

Creating Moods

He pointed out the things that could be done by the art director when given color for a medium in which to work, how by choosing his color he can influence audience emotions, for example suggesting, in ways so subtle as to be unrecognizable by the layman, the mood of sadness or of gayety, of relaxation or of restlessness

"We have both seen how the industry follows the leader," the speaker continued, "followed the lead in a cycle of stories, after one of a particular description has scored a hit; in the adoption of mechanical devices in production, as an example of which we do not have to go any further than to mention what happened when Warners suddenly leaped into the realm of sound

"So it will be with color That will be the day of the art director and also and most emphatically the day of the cameraman In that day the two must work together even more closely than they do today

"Now regarding this color era which seems to be generally conceded is on the way," asked the interviewer, "it has been my thought that in the day of color the cameraman will come into his own even more than he has up to the present time.

"I have felt the ambitious man, the keenly progressive one, regardless of his present age or the number of years he has been around a camera or the recognition he has been accorded, will become both preceptor and student, so to speak, to secure a first-hand knowledge of color harmony

"Further, he will not wait until the dam gives way—he will anticipate the break As a matter of fact I think investigation will reveal several cameramen already are prosecuting study on color in their own way, that they plan to be ready to add to their own hard earned knowledge of cameracraft the fundamentals of the art director's craft —eventually to step on a set and critically review the color scheme that has been provided They will study it from the viewpoint of how the film they are using will reproduce the colors before them

Changing Over

"Of course, I am not speaking of the veterans who for years have been working in color photography, but rather those whose work mainly has been in black and white"

Harkrider smiled "There are, of course, photographers who are just as capable of visualizing, of dramatizing color as art directors," he said thoughtfully "Then again there is no reason why an artist in black and white should not be an artist in color, given the necessary preparation—and experience

"But you will find that cameramen fall

(Continued on Page 258)

Demonstrating and making real the impression of richness of shading in black and white, its power to dramatize, to lend Mr Harkrider refers in the of his chat, here is a reproduced photograph of an artist's sketch for a scene in Zwanzig's "Three Muskateers" in which appeared Dennis King, Vivienne Segal and Harriet Hutch

Professional's Requirements in Light Meters Awaiting Inventor

While Cinematographer Has Been Given More Sensitive Film, Better Cameras and Lenses and Advanced Lighting Equipment, He Lacks Light Meter That Both In Doors and Out Fully Will Match Contemporaries' Equipment

By VICTOR MILNER

IN the scientific advances undergone by the motion picture industry during the last decade the cinematographer has in many ways been the forgotten man. Admittedly he has better instruments today to serve his purpose, but without exception they are simply improvements on the instruments he used a dozen years ago.

He has more sensitive film, better cameras and lenses, and more controllable lighting equipment, but all of these are merely improvements over past apparatus.

In the meantime, the technical phases of the industry have grown increasingly more and more scientific. With this general advancement virtually every other key technical expert has devised or been supplied with equipment and methods which apply scientifically accurate principles to the speedy solution of his daily problems.

The recording engineer has meters which accurately indicate, and in some cases govern the performance of his equipment. The film laboratory expert, who but a few years ago relied almost wholly on instinct guided by skilled experience, now has the incalculable scientific aid of sensitometric control to govern his processing of negative and prints.

Other technical experts have comparable scientific aids to the precise performance of their duties, whether they be purely technical or artistico-technical.

Still Artistically Free

It has been proved, too, that none of these individuals has lost either artistic freedom or professional standing by accepting these scientific aids. On the contrary, as the demands for attention to semi-mechanical details lessened, their creative value increased.

In sharp contrast to this is the plight of the cinematographer. Under today's production conditions, whether on the most important of a great studio's "A" productions or on the least pretentious, independent "quickie," the cinematographer's responsibilities have increased many fold.

Without going into superfluous detail, we need simply state that the cinematographer of today is expected to produce consistently better technical work than ever before, while sharing the responsibility for more of the not strictly photographic phases of production, and to do all this at a higher speed, and under heavier economic pressure, than at any time in the history of the industry.

And he is expected to do this with substantially the same mechanical equipment he had in the much more leisurely days of ten and fifteen years ago!

It has sometimes been argued that the cinematographer's work is of so peculiarly individual a nature that no scientific aid can be developed, or that if such an aid were developed, it would stifle individuality.

Argument Fallacious

This argument is fallacious. Recording engineers can certify that the universality of scientific aids in their work has not prevented some individuals from demonstrating greater skill than others. We as cinematographers know that despite the fact that virtually every film laboratory utilizes sensitometric control, there is still a strongly marked individuality among laboratories and their staffs.

Science has made their work more easy and more sure, but has not leveled it to a single standard of mediocrity.

During the past few years one instrument has been introduced which potentially could be of equal value to the cinematographer, relieving him of much purely mechanical detail, eliminating errors due to physical or mental fatigue, and leaving him more free to concentrate his creative efforts on the artistic and dramatic phases of his work.

This instrument is the photoelectric light meter.

Such meters are in almost universal use by a majority of our more progressive directors of photography today. But, with the single exception of their specialized use in natural-color cinematography, they are today used exclusively for determining light values in exterior cinematography. They are almost never used in interior cinematography. And interior scenes form by far the greater part of modern production.

This is not due to any lack of progressiveness on the part of the camera profession. Of course there always will be some who are slow to alter their conventional methods, there were those who clung to the pre-war Pathe and other cameras for many years after the acceptance of the more modern Bell and Howell and Mitchell designs. There were others who clung to the rugged individualism of hand cranking for years after we had motors to drive our cameras.

But the fact that the great majority of today's cinematographers have spent their own money to obtain photoelectric meters, even for their present limited application, shows how the profession welcomes such an aid.

Made for Amateurs

The fact of the matter is that no meter as yet available, with the possible exception of one too bulky for regular, consistent use, has been designed, or is wholly suited for all-around professional use.

The Weston is today the type universally used by studio cinematographers. Yet it was designed primarily to meet the requirements of the AMATEUR. It is an excellent instrument—I use one myself—but it falls short of the requirements for truly widespread studio use.

The new General Electric meter has not been on the market sufficiently long to give us much data as to its practical worth. It, too, appears to be primarily a non-professional instrument, though it incorporates several features which appear truly desirable.

But it is no intention of this writer to criticise destructively. That would serve no practical purpose. He welcomes such advances as these and other manufacturers have made first in giving us these present instruments, and in evolving them to their present stage of refinement.

Rather, it is his purpose here to set

forth what he feels, from his own experience and that of other members of the profession, to be the basic requirements of a photoelectric light meter truly suitable for the use of the professional cinematographer both indoors and out.

The first requirement must be for a meter the scanning angle of which corresponds closely to that of the lenses most commonly used. These are the 50mm and 40mm objectives. Their horizontal fields cover angles of 25 degrees and 30.8 degrees respectively.

Guide for Overall

With a meter scanning such an angle, reflection readings made from camera position could be made on exterior scenes to serve as a really accurate guide for overall average exposure.

Knowing this scanning angle with accuracy, it would be a simple matter to modify the method of taking readings for scenes made with lenses of longer or shorter focus. At present, with the generally wider angled meters, this is not sufficiently accurate to be done with confidence.

Second, the truly professional meter should have an adequate hood or sunshade capable of shielding the cell from unwanted glare from skies, expanses of sea, beach, or sunlit walls in exterior scenes, and from backlight and other disturbing rays in interiors.

At present some cinematographers shade their meters by taking readings with the meter held in the camera's matte-box or by shading the meter with their hands, but this is obviously a makeshift and does not function with uniformly predictable accuracy.

Third, and of extremely great importance, the meter should be of far greater sensitivity in the extreme low intensity region. Most if not all existing meters are seriously deficient in this respect. This is a prime reason for the non-use of such meters in interior scenes.

With the progressively faster emulsions now coming into more and more general use, less and less light is required to maintain an exposure level. Furthermore, the tendency among not merely the so-called "ace" cinematographers but among all cinematographers has for the past eight or ten years been to use less and less light.

This is only partly due to improvements in film and processing; its primary cause is in basic changes in lighting technique.

Where a few years ago the general method was to lay down a definite foundation of general illumination sufficient to maintain a safe minimum exposure level, thereafter building up modeling and highlighting, today the technique of "key lighting" eliminates this general illumination and substitutes highly specific lighting, in which each area is lit for its own specific requirements.

Reflection or Direct

It is a provable fact that in many instances today scenes—by no means exclusively ultra low-key "effect lightings"—are being photographed with illumination levels so low that it is impossible to obtain a reading with the meters generally available.

Due to this technique, a further feature, in addition to wider sensitivity, is needed. This is a meter which can be used interchangeably either for reflection readings, as with present types, or for direct readings, as is the case with the bulky instruments universally used with the Technicolor process.

With such a meter not only the overall illumination level on a set (which under professional conditions is of only incidental importance) but the specific illumination falling upon any definite area could be measured with scientific accuracy. This would be of great importance in modern cinematography.

These measurements are required an incalculable number of times in every cinematographer's daily work. Obviously, they are of the highest importance, for they determine the balance of a lighting which, in turn, is the foundation of a cinematographer's individuality.

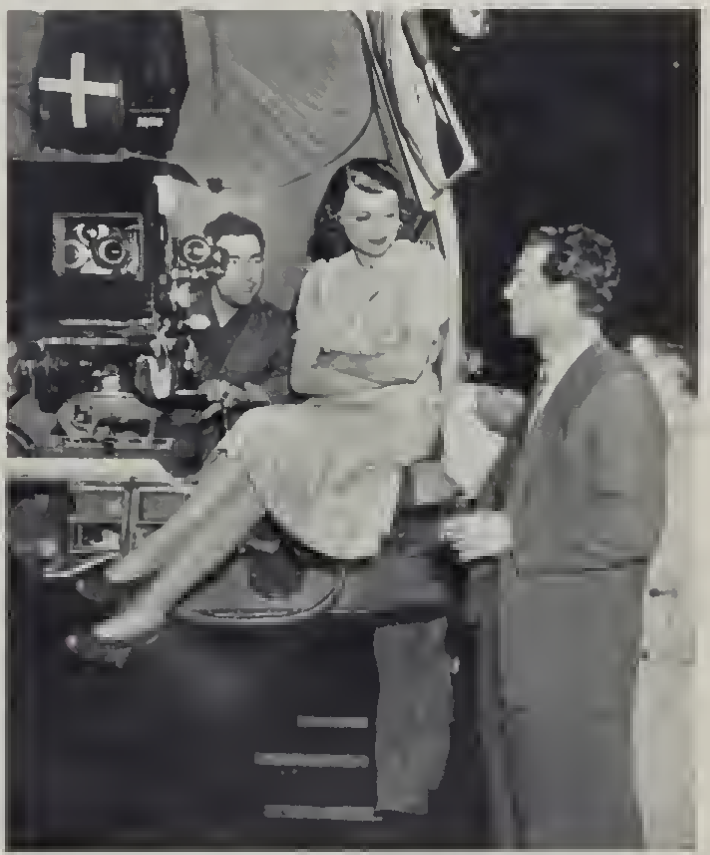
Under present conditions such measurements are and must be made visually. Under the conditions which applied only a few years ago this was quite safe, for any cinematographer worthy of the name has through the years trained his eyes to read light intensities as clearly as print.

But today the physical and nervous pressure under which all of the production staff—and especially the cinematographer—work, introduces an element of fatigue which can and does at times make the most highly trained visual judgment unreliable.

Develop Own Field

And since there seems no possibility of relieving this pressure the acquisition of a truly scientific, untiring aid for the cinematographer's judgment is the only solution.

It must be recognized that the sale of such specialized meters solely to pro-



Harold Rosson, A.S.C., and Hal Rosson, A.S.C., photographed "Document Boone." Harold Rosson is shown at the camera, Hal Rosson at the left, and Harriet Hilliard, [illegible] at the right. [illegible] set where it is [illegible] Paul Vin[illegible] the still [illegible] photographed the still

fessional cinematographers does not offer the manufacturer a field for volume sales, even if the members of our profession in foreign lands be considered as further potential purchasers, as many of them surely would be

But it is by no means improbable that such a device could and would be successfully exploited in many other allied fields, such as among the more discerning still photographers, the constantly growing group of advanced amateurs, and others

It is far more likely that this would be the case than was the possibility that our present meters, when first introduced, would attain their present popularity

Finally, it can be said with assurance that such a truly professional meter is eventually going to be produced. Almost every time two or more members of the camera profession come together one learns of another individual who is either trying to persuade the present manufacturers to build him a meter more suited to his requirements or who is planning or actually building his own meter.

While it is probable a good proportion of these individual ideas may not be commercially or technically feasible, they at least point very positively to an increasingly widespread demand for a photoelectric light meter designed and built to meet the requirements of professional studio cinematography. Such a meter would quickly become as indispensable as are today's electric camera motors Very definitely, the camera profession would welcome such a meter.

Sooner or later such an instrument is coming The only question is

Who is going to build it—and how soon will he do so?

Tower Pictures Make First Sound 16mm. Feature Length Production

SOMETHING new in the realm of 16mm pictures went on the record in Hollywood during May when Tower Pictures produced a six-reel 16mm sound motion picture So far as seems to be known in that town of big pictures it was the first 16mm sound motion picture of feature length to be made anywhere—especially under practically professional conditions So far as organized crafts are concerned, the film is practically 100 percent on the same basis as prevails in studios

The subject is "Pinocchio," Italian fairy story, the screen play for which was written by Endre Bohem Jerry S Biesler produced, Leon Barsha directed and Richard Leitner, one of the principal creators of the Gumbiner 16mm sound camera, recorded sound

The equipment being used is that of the Gumbiner Synchro Sound Company, which for a long time has occupied offices and experimental quarters in Wilshire boulevard in Los Angeles Tower Pictures, production company, is headed by Phineas Juster, with Louis Gumbiner secretary-treasurer The pictures are designed for school, church and also—somewhat out of the everyday routine—for home consumption

The company plans to make a rather large series of similar pictures.

Here is the latest Mitchell Studio Model Camera built around the previous model and having its own housing to eliminate all mechanical noise. It is silent and can be used for all types of sound picture work without any further cutting

The camera has retained many of the well-known Mitchell features, but has some changes in that it eliminates the four lens turret and substitutes a single lens mount of the bayonet type and includes a parallax adjusting finder which automatically focuses with the focusing of the lens.

This finder has a series of cams built on the bottom for the various lenses, and when the proper cam is put into position the finder automatically focuses and adjusts the parallax when the lens is focused

This camera also has a four foot fade-in or fade-out as well as a hand shutter change. The adjusting of these features as well as the variable magnification and pan and film glass in the focus tube are all controlled from the outside of the housing. It is only necessary to open the door at the camera for threading and adjusting the footage meter on the base

This is believed to be the ultimate in refinement in silent and sound camera manufacturing technique

▼

Research Council Submits Print Protection Report

E H Hansen, chairman of the sound recording committee of the Research Council of the Academy of Motion Picture Arts and Sciences, has distributed copies of a report prepared by his committee outlining modifications made in projection and other equipment to prevent rotating parts of this equipment from scratching release prints

The adoption of these modifications by the studios participating in the council's cooperative technical program is expected to result in a considerable economy due to the elimination of damage from print scratches

The modifications outlined in the report were originally worked out by sound engineers of Warner Brothers Studio sound department and of Twentieth Century-Fox Studio

▼

Agfa Film Packs Numbered

Arrangements have been made to mark the individual films of all Agfa film packs with consecutive numbers from one to twelve, corresponding to the number on each film tab This feature provides an added convenience for film pack users as it provides positive yet simple identification of every film pack negative

All Agfa Superpan Press film packs carry this numbering Similarly marked are all Agfa Super Plenachrome film packs with an expiration date of April 1939 or later and all Agfa Superpan film packs with an expiration date of January 1939 or later

Jackman Develops Color Process and Will Extend Plant to Handle

With natural color cinematography the topic of the hour, the announcement of any new color process takes on front-rank importance When it is added the process is one developed by Fred W Jackman, A S.C., long recognized as the dean of the industry's special-effects cinematographers, the news assumes added significance

As this issue of the American Cinematographer goes to press, Jackman announces that his organization, the Jackman Process Company, in addition to its well known activities as a leading independent special-effects studio, is expanding into the field of natural color processing A laboratory addition to the existing plant is to be built, equipped for an initial capacity of 500,000 feet of natural color film weekly

Jackman's process is at present a two color process, aimed to serve the important field of industrial films and low cost major and independent features Its outstanding characteristics are simplicity in every phase of photography and processing, exceptional definition and economy While similar in principle to several existing processes, it is understood to be definitely different from any in the methods whereby it is produced

The results on the screen are definitely superior to those produced by any two color process this writer has yet seen The range of colors which can be reproduced is excellent, while the effect on the screen is unusually pleasing and natural for a process bound by the inevitable limitations of any two-tone method

Surprising Definition

Truly surprising is the definition attained in both close-ups and long-shots This surpasses the clarity visible in any commercially known color process

The process itself is based on the familiar bipack method of making the necessary color separation negatives Any standard black and-white camera can be used, the tests thus far made all have been photographed with a standard Mitchell camera, to which only the routine adjustments of lessening aperture-plate tension and checking pilot pins had been made Excellent results have been obtained even in slow-motion scenes filmed at high camera speeds

Lighting in this process may be secured with either arc or incandescent equipment, the majority of the test scenes thus far made have employed a mixture of the two

The key to the improvement in the Jackman bipack results is found in the laboratory treatment of negative and print The negative is developed in the specially modified Davidge "roto tank" developing machines regularly used for Jackman's black-and-white special-effects processing

These, as is well known, wind the film on a reel, sandwiched between spirals of a separating apron similar to those used in many miniature-camera developing equipments During development, the

Fred W Jackman, A.S.C.
Photo by Ned Van Buren

reel is wholly immersed in the solution and oscillated, thereby providing a unique turbulation

Fine Grain Quality

In conventional black-and white negative processing this method, which in Jackman's laboratory is directly supervised by Roy Davidge, has completely eliminated directional markings on the negative image, and produces effects of fine-grain quality, definition and shadow detail which are truly surprising

In Jackman's present work in color these advantages are further emphasized Traditionally a limiting factor in bipack has been the definition obtainable on the rear element of the bipack negative which produces the blue printer image Due to its position in the camera, behind the front or red-ortho negative, it has generally been considered impossible to make this satisfactorily sharp, while of course the strong blue image plays the major part in determining print definition The increased resolving power of negatives developed by this method in the Jackman laboratory would appear inevitably to yield a blue printing negative of considerably improved definition

Printing is done on standard "duplitized" (double-coated) positive film For this a special printer, designed by Jackman, is used While it is not possible to reveal the details of this service, it can be stated it embodies the results of Jackman's nearly three decades of study of registration problems and is unlike any existing color printers

The printed film is developed in a special developing machine designed and built in the Jackman plant This machine makes unusual provision for thorough agitation and turbulation, and has an unusually powerful solution circulating system

The final step in the processing is in a special coloring machine, likewise designed and built by the Jackman staff

Expert on Registration

Speaking of his new venture, Jackman said "I approached color with only one preconceived idea in mind This was that many of the greatest troubles in existing color processes lay in the problem of securing genuinely accurate registration in printing

"And after having spent close to thirty years in special-effects cinematography, where microscopically perfect registration is so often the key to success, I considered I might know something about registration which could be applied to color

"This was brought home very forcefully some months ago when my staff made some bipack color tests for a leading producer The negative was developed in our own plant, but the prints, though made by various renowned bipack specialists, did not appear to yield anywhere near the definition of which the negatives appeared capable

"More recently, a lull in studio production gave me an opportunity to study the problem concretely Applying the knowledge and methods gained from many years of special-process work, we have produced the results you have seen

"Then foundation is three decades' experience in coping with problems of exact registration, though in this case we have spent less than two months in practical experimentation The results prove that the same methods which give really good registration in monochrome trick camerawork yield outstanding results when applied to color

"Furthermore, we have simplified things to the point where they can be applied with uniform accuracy to routine production The raw stock products used are standard, and no special, expense producing manipulations are needed

"Therefore we are entering the field of natural color processing We believe there is room for a really good two-color process"

Long Record and More Honor for Tony Gaudio on His Screen Work

While Veteran Cameraman Is Completing His Picture No. 1000 He Gets Word of Award for April-May from the Hollywood Correspondents on His Collaboration on Warners' Robin Hood

By ALEX EVELOVE

LEARNING how to coat plates and paper at the age of eight years in the studios of his illustrious brother, Rafael Gaudio, Knight of the Crown of Italy, was the beginning of the photographic career of Tony Gaudio, first A S C president, which climaxes now in his direction of cinematography on his 1000th motion picture, "Garden of the Moon" at Warner Brothers

During the past month, too, Tony, who holds the cinematography award of the Academy of Motion Picture Arts and Sciences for his masterly work on "Anthony Adverse" in 1936, was notified that the Hollywood press had honored him and Sol Polito, A S C, for their outstanding photography on "The Adventures of Robin Hood."

For all the honors that have come to him during the thirty-four years since he filmed a 500-foot feature called 'Napoleon Crossing the Alps" as his first motion picture venture in Italy, the country of his birth, Tony remains the modest man whose art as a cinematographer supersedes everything else

Although he is the oldest cinematographer on features in the world, Tony is still learning and studying His "home work" is done in color, black and white, lighting, make up He uses plaster busts to study the lighting of which he is an acknowledged master Motion picture and still cameras aid him in his color experiments Like all artists, Tony never has been satisfied to stop at the first high point of achievement but has extended himself to surpass past records

Shooting on the set of his one thousandth picture, Tony reminisced about the old days and found them good for sentimental if not artistic reasons It is his belief cinematography has become something almost entirely new since his debut days behind a camera exceeding by far the great promise of its beginnings

Tony feels that today's cameramen are virtually a new race of artists, deserving of great honor He feels also that the predecessors of the present generation are as deserving of honor for their pioneering work

The Gaudio career begun in his late brother's studios, includes a period of study at art school in Rome, to which his family moved from Cosenza when Gaetano, now and affectionately known as Tony, was all of two months old Tony is pleased to think that his youthful pursuit of art via paints and brush is still represented by works hung in the Italian version of the red schoolhouse.

He is indebted to his art training, moreover, for his later interest in the camera as a medium of art, rather than as a mere recording instrument

Tony Gaudio
Photo by Scotty Welbourne

When he was nineteen and filming "Napoleon Crossing the Alps" Tony looked forward to a career in America, seat of the cinema's greatest developments About three years later he jumped the pond and started working in and around New York. During his first American motion picture period Tony kept up his quantity record

Instead of photographing two or three features a week, as he had done in Italy, however, he did only one Carl Laemmle's Imp company enjoyed the services of their imported cinematographer on as many as fifty features a year

Pioneered Under Water

In 1910 Tony filmed the first submarine picture, one called "Submarine" and the forerunner of many later pictures of the type He went down in a submarine at Newport News for most of the picture and then finished it on sets built in New York A little later he became Mary Pickford's cameraman as well as author He wrote for America's Sweetheart a little something called "For the Queen's Honor"

His scenario writing for Miss Pickford was not a novelty to Tony. He had written and directed many of the films he had photographed before then, but had given up his sideline jobs to concentrate on the camera

One reason that influenced him to do only one job was that he was paid for only one, in spite of his others For the Pickford picture, however, he received the magnificent sum of $75, a figure to amuse present day scenarists

Hollywood, which began to loom on the screen horizon as a center of production, finally lured the young Tony, already a veteran with European and American experience

In Hollywood ever since, he has photographed, in the course of his thousand pictures, practically all of the film colony's greatest and most glamorous personalities For four and a half years he was Norma Talmadge's exclusive cameraman He photographed her only and she refused to lend him to other stars

Later on he photographed Greta Gustafsson in her first American motion picture Miss Gustafsson is now known almost universally as Garbo It was while working on her second picture here that Tony lost the little finger of his left hand when he fell on the set

He is unable to recall many of the thousands literally who have passed before his lens He can remember only a small number of the thousand titles of films he has photographed Naturally he remembers his latest in Hollywood, "Garden of the Moon" and his first in

America, which was "Madame Nicotine."

In between and more lately there have been such pictures as "The Life of Emile Zola," "The Story of Louis Pasteur," "Green Pastures," "The Amazing Dr Clitterhouse," "The Adventures of Robin Hood" on the list of titles When he finishes "Garden of the Moon" Warner Brothers will put him on another "special," the much-discussed "The Sisters."

Tony, at work in his arm-chair and green eye-shade on the set, thinks of the days when a cinematographer had to be his own still man, too, jumping from behind one camera to hide his head under a focussing cloth while he made a still record of the same scene he had just recorded in action a minute before

The mechanical advances in cinematography remind him today of yesterday's primitive methods when the camera was a "stay put" and the sets revolved around it on a chalked off focus line

Tony remembers the various cycles of cinematography and is pleased that Hollywood has advanced beyond them to a sounder method There was what he called the "gauze-and-burlap" period, or extreme diffusion era Then there was the extreme sharpness decade when everything had an edge like a knife on it

Sound, with its new requirements, brought a saner approach to motion picture photography, in Tony's opinion For himself, he believes that camera work should be like that of the portrait artist, reality and character with only so much retouching (with light in the case of film camera work) as is necessary to smooth out the rougher spots

Realism and character must be preserved at all costs, says Tony

His artistic accomplishments are not his only ones Shortly after he came to America he supervised the construction of Laemmle's first film laboratory, a job that served as a model for many years to come

In 1922 he invented the finder now in use on Mitchell cameras He is able, much to the delight of the producer whose money he is spending, to photograph swiftly, efficiently and artistically

Tony has brought honor to himself in the course of acquiring honors for his profession He is modest, but deservedly proud of his numerous achievements and the unique record book in which he has written "one thousandth picture"

Warners' 'Robin Hood' Awarded Photographic Honors for Month

FOR the second consecutive month Warner Brothers with "Robin Hood" won the nod from the Hollywood correspondents for April-May. And with the major award, meaning the honors for the production as a whole, went that for photographic effort The credits on the camera end were for three A S C men, Tony Gaudio and Sol Polito for Warners, and W Howard (Duke) Greene for Technicolor Al M. Greene was operative cameraman and George Dye was assistant

The bracketing of the names was due to the shifting of crews after two thirds of the production had been completed If Polito, however did not rate first place in the credits one thing was certain When he turned in "Gold Is Where You Find It" as his prior picture he had contributed something to hold 'em for a while That was a stunning piece of work and in the later history of the advancement of motion picture color and photography surely so will be recognized.

Polito was born in Italy and came to Brooklyn when he was thirteen years old As a school lad he was assistant to a projectionist and soon was on his own Then he was an assistant cameraman to Tony Gaudio, and at the age of twenty two years again was on his own as a full-fledged cameraman

His first work was with Julius Stern for Carl Laemmle's Imp company Then he went to Biograph, photographing for Director Travers Vail, in which work he found his time divided equally between New York and California. It was the custom of the Biograph for several years to alternate East and West every six months period.

It was in 1920 the cameraman went to First National for a picture with Jack Pickford Later he worked with Metro He shot two versions of "The Girl of the Golden West"—but they were thirteen years apart Holbrook Blinn faced his camera in his famous character of "The Bad Man."

He has been with First National and Warner Brothers for a long time Of musicals he has photographed many. Besides his "Gold" two of his more recent subjects are "Charge of the Light Brigade" and "The Prince and the Pauper"

Scene from "The Adventures of Robin Hood" [illegible] A S C, with Michel Cadiz, director [illegible] is [illegible] camera while George Dye, assistant [illegible] W. Howard Greene, A.S.C., Technicolor specialist, is not [illegible] Mac Julian. The camera inside the blimp is a Technicolor

WHAT ABOUT ME?

By

BEE GEE

THE screen achievements for April as listed in the Hollywood Reporter gives first place to The Adventures of Robin Hood, and the first photographic award to the photographers of the above picture TONY GAUDIO and SOL POLITO. RAY JUNE took second honors with M-G-M's "Test Pilot" and WILLIAM C. MELLOR was third with Paramount's "Heaven." The twelve top critics failed to mention DUKE GREENE's efforts in behalf of the technicolor achievement. Well, I always say, that if it wasn't for photography the boys and girls who make their living reviewing pictures would have to go back to, well, just go back and start again. . . . CHARLES LANG adds a new "gadget" to his equipment over at Paramount. Nothing less than a 2000 pound, streamlined camera boom. It was built by that studio and used for the first time on Mr. Lang's picture "The Spawn of the North". There is something fascinating about a lens or maybe a camera. I found PAUL IVANO contemplating a new piece of equipment over at Morgan's Camera Shop. DAN CLARK folds up his desk out at Twentieth and leaves for Canada again to photograph the Quintuplets. . . From Paris, France: The largest French trade paper, *La Cinematographie*, conducted a poll of over five hundred theatres which resulted in Camille (M-G-M) being selected as the best picture of the year. KARL FREUND and WILLIAM DANIELS photographed. . . Tragedy unmolested. An unemployed cameraman met another unemployed cameraman.

First Man—Well, how's the picture business?

Second Man—Still in Hollywood, I think.

L. W. O'CONNELL and MRS. returned from an extended auto tour of the northern U. S. and Canada (Niagara Falls—They finally got there). Lou says that there is a lot of land in this country and a lot of real people, too. Like the proverbial postman who goes out for a walk, Lou kodachromed the whole trip. . . Commodore JOHNNY MESCALL, owner and chauffeur of the motor vessel Penguin, is the recipient of a set of marine danger signals from his director, Roy Del Ruth (and a book of instructions, too). He also is looking for a sponsor for his radio program—if he passes the examinations for his radio license. CHARLES CLARK joins the payroll at Twentieth. He is doing the desert scenes for "Suez". There are 954 miles of positive film in some 485 prints of "Test Pilot" (MGM) doing the rounds of the exchanges. JOHN ARNOLD has been dubbed "the professional turned amateur" by the Bell-Howell advertising staff (*Life* magazine), and if you don't believe he is a success ask him to show you some of his 16mm color stuff. . . Well, the 20th-Century-Fox golf tournament got off to a bright 4 a.m. start and the last opponent of par left the tee at 3:30 p.m. Sprinkled among the list of 368 players were the names of lens notables. JOHN MESCALL won first place with a 73, PEV MARLEY clipped an 89, VIRG MILLER with five strokes more; DAN CLARK returned with 105; LUCIEN ANDRIOT was satisfied with 112; HARRY DAVIS came in with 118 (and a few sighs), and HENRY CRONJAGER beat the poor ball 121 times. . . GREGG TOLAND returned from a vacation in Mexico. Will do "Graustark" for Goldwyn. . . JAMES WONG HOWE is using a monorail to carry him and his camera thru the crooked and many-leveled street set over at Wanger's. . . GEORGE SCHNEIDERMAN joins the photographic staff at Universal. . . EDWIN HAMMERAS trying to solve process problems on "Suez" out at 20th. . . A letter from JOHN ALTON, who recently signed a year's contract with Argentina Sono Film Company, South America, telling us of his arrival in Buenos Aires and being put right to work. I know he's glad to be home again because there is something about the atmosphere of that country that gets under one's skin. . . I hope PAUL PERRY doesn't go native. He's down there, too. . . JOSEF VON STERNBERG is back from his trip abroad.

RAY RENNEHAN to do Campus Cinderella, a Technicolor short, for Warners. . . ARTHUR MILLER does John Ford's next pix for 20th. His little star, Shirley Temple, will vacation. She is going to try to see America without being seen. If Paramount doesn't assign LEO TOVER pretty soon he will probably be arrested for vagrancy. DEV JENNINGS doing an interesting matte shot over at Paramount. . . DUKE GREENE patiently waiting for the California sun to uphold its reputation so he can do some delayed exteriors. . . GORDON JENNINGS threatens to visit the clubhouse. . . ALLEN DAVEY and SOL POLITO away at Eureka on location on Valley of the Giants, another color picture for Warners. . . About three years ago EDDIE BLACKBURN gave me a small roll of Super X for experimental purposes. I exposed the whole roll at once. Since that time short ends developed, (as instructed by the manufacturer), every three months has proved the film's keeping qualities. Believe it or not, the tests look like they were processed at the same time. The candid shots taken at our last stagg gathering and displayed on page were made with a 4x5 Graflex equipped with a Zeiss lens, Kelart Range Finder and Jacobson synchronizer. The film was Agfa superpan press and the illumination was furnished by the Wabash Super Flash bulb called the "Press." This bulb is a new achievement from the Wabash laboratories and is to be released to the trade very shortly. . . FRANK GOOD is busy painting the roof of his home. When asked why he used white he said it was an easy color to remove from his clothes. . . BOB PITTACK doing a Bub Benchley short at MGM. . . PEVERELL MARLEY kicking up the divots at Lakeside with Tyrone Power. SID HICKOX starts on a Kay Francis assignment called Unlawful for Warners. BENJAMIN KLINE and HENRY FREULICH get started on new assignments at Columbia. STANLEY CORTEZ doing another mellerdrama for Universal. . . and I'm doing well, thank you.

On the Opposite Page

will be found a list of the cinematographers who attended the A.S.C. get-together at the clubhouse on the evening of May 4. [illegible] William Stull, A.S.C. (left) Willard Van Der Veer, A.S.C., co-pilot Kraphen of Byrd's 1st Little Am[illegible] expedition, Clyde Eller, Pete Shumway, John [illegible], A.S.C. (extreme right). Top row: Harry Hanlon, Mrs. Ward Lockhart, [illegible] Vance, [illegible] sweetheart (Lady Luck). Lower row: Val Ullman, A.S.C., [illegible] and what the spaghetti ate. [illegible] Arthur Brooks, [illegible] Sterling, [illegible] Fellows, Pepper Kids [illegible] and dumb artists, Lou Jean Webber, [illegible] and the [illegible] Charles Prentiss, musical director at Universal, and Miss Helen Green, [illegible] Little Lady, Larry Black, [illegible] to U. [illegible] Harold Adamson, left, Jimmy McHugh, John McSwyn, who gave [illegible] in adding the cheese to right [illegible] tantalizing [illegible] Sarah Berger, who [illegible] entertainingly imitated [illegible] The [illegible] in the picture.

The photographer [illegible] The artist was Pat Clark. The letter engraved and presented [illegible] as the work of the [illegible]

QUOTE AND UNQUOTE

from the press

Vicious Lady, RKO—"Robert DeGrasse handles an impressive camera," and "Robert DeGrasse's photography is of the best."

Kentucky Moonshine, 20th—"Cinematography of Robert Planck realized all the value of the theme."

Forbidden Valley, Universal—"Photography by Elwood Bredell catches the scenic values of the production for their full value."

Torchy Blane in Panama, Warners—"Tony Gaudio's photography is standard" (Variety), and the review of the same picture in the Reporter says "Warren Lynch provided excellent camera work." Now I'll guess.

Extortion, Columbia—"Photography by Benjamin Kline is okay."

(Continued on Page 238)

1
2
3
4
5
6
7
8
9
10

Mate Blends Arcs And Inkies To Light "Marco Polo" Stages

By WILLIAM STULL, A.S.C.

ONE of the outstanding developments of the past year has been the rediscovery of the arc insofar as monochrome cinematography is concerned. Where a scant few months ago the sight of a "hard lighting" unit on a set gave indisputable evidence of some unusual effect lighting, today arcs and inkies are working more and more often in partnership illuminating routine scenes

A notable example of this is the recent Samuel Goldwyn production, "The Adventures of Marco Polo," photographically directed by Rudy Mate, A.S.C., and Archie J. Stout, A.S.C. The set lightings in this production were more than ordinarily noteworthy for their pictorial and dramatic value. Investigation proves that they are the result of intermingled arc and incandescent illumination

It is a very far cry, however, from the "mixed" lighting of a few years ago, when on the screen an arc figuratively shouted its presence on the set. Today a new technique is developing in which each light source has its individual place, and the result is a harmonious and pleasing effect.

Arcs Were Required

According to Cinematographer Mate, the use of arcs in "Marco Polo" arose from very definite artistic and dramatic requirements of the production. "The story," he says, "divides itself into several distinctly marked photo-dramatic moods. The introductory sequences in Marco Polo's home city of Venice, is despite its pictorial, period setting, a glimpse of the everyday background from which Polo and his companion traveled.

"As such, it should give a more or less conventional impression to the audience. Of course, commonplace cinematography and lighting would be utterly out of place in such a production, but a conservative familiar technique is distinctly indicated.

"Therefore, we lit these scenes in a fundamentally conservative manner, presenting them in a way to which audiences are subconsciously accustomed. With scarcely an exception, the lighting tools used for these scenes were the familiar incandescent units.

"When Polo finally reached China there is an abrupt change of mood. China today is a strange and wonderful place to most of us, and certainly the China of half a millennium ago must have seemed yet stranger to the first European to visit its scenes. Further, China was then the seat of a highly developed and incidentally very artistic civilization, while Europe was just emerging into the renaissance.

"Dramatically, therefore, it was our duty to present these sequences with at least a suggestion of strange, otherworldly beauty. Any cinematographer will appreciate how greatly this impression can be conveyed in lighting.

Lighting Potent in Mood

"The latter parts of the picture, laid in the bandit's camp and in the battles in Peking, emphasized ruggedness and conflict. Again lighting plays a potent part in conveying this mood."

The result was that Mate determined to utilize the full range of modern lighting instruments. It is probable that no film made since the very early days of panchromatic film and sound utilized so greatly a variety of both "hard" and "soft" light at the same time.

"Especially in the Chinese scenes," Mate continues, "arc lighting played a tremendously important part in creating photographic moods. Art Director Richard Day's sets were in themselves objects of unusual beauty. Designed with large expanses of white wall area, amply varied by angles, recesses, lattice work and the like, they immediately suggested boundless possibilities for photogenic decoration with cast shadow-patterns.

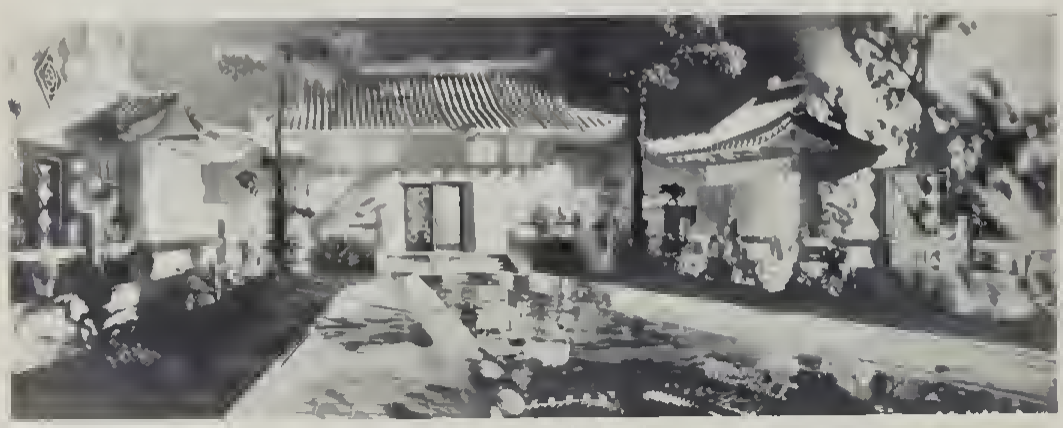
"But because of the relatively large area of the incandescent globe's light source one cannot cast sharply defined shadow patterns with an inkie—especially on large sets, and where the lamp must be at some distance from both the shadow casting object and the area upon which the shadow is to be cast.

The Arcs of Old

"The arc, on the other hand, is ideal for this purpose. It provides the closest approach to a true point source of light yet achieved. Its beams have great penetrative or carrying power, a decided advantage in large sets."

Mate digressed momentarily to con-

(Continued on Page 258)



Scene from "The Adventures of Marco Polo" photographed by Rudy Mate, A.S.C., and Archie J. Stout, A.S.C. Photo by Paramount.

Brings Three INDISPENSABLES

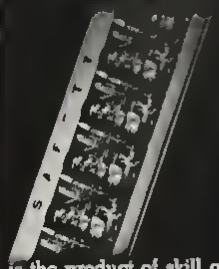
THREE indispensables of the modern motion picture negative film: speed ... fine grain ... photographic quality. Eastman Super X brings these essentials to the industry in abundance, with special emphasis on the most vital of them all ... photographic quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

THE BERNDT-MAURER CORP.
117 EAST 24th STREET • NEW YORK CITY

A
PRECISION
16 mm. Reduction Print



is the product of skill and extreme care in every step of film processing. Your Industrial Sound-Picture deserves the superior performance obtained with this skill and care.

• • •

Automatic film processing

Sensitometric control

'Cinex' timing

Complete air conditioning

Optical and contact printers for direct 16 mm. and for 35 mm. to 16 mm. sound track and picture.

PRECISION
FILM LABORATORIES
A DIVISION OF BERNDT-MAURER CORP.
21 WEST 46th ST. • NEW YORK CITY

Public Soon Will Insist on Color, Says Harkrider

(Continued from Page 225)

in two classifications. You will find some of them are colorblind. These will have to rely on an art director if they are to be progressive. Sometimes you will find an art director who is color blind, too.

"I think those who decide to go into the study of color or any other subject will find when spending their own money they will learn much more quickly than when on studio time. They may enhance, for instance the tendency to restraint or they may acquire other qualities which stand out so prominently on the screen.

Improving Values

"I often have had a feeling that color pictures were overlit, especially in the past. Undoubtedly it is true that at one time people sought gaudy color. I think now every one recognizes that the use of less lighting on color improves and brings out the values. The recent color film is more sensitive, which permits less light than in the past.

"It parallels what you get in black and white in color contrast. In making sketches it is not color you employ. It is shadows with which you enrich it—that you employ to dramatize it.

"You wouldn't dare put into a setting or a gown the colors you find in a bed of flowers. But it proves all right because of the depth of texture, which gives light and shade to color. As the light changes or as it moves you get great depth.

"I don't think there is going to be any new breed of photographers when color comes. They will have a chance to do then all they have been doing in black and white. More than that, they will have new ways of doing it.

"When it comes, this shift from black and white to color, it will not be so sudden, but it will be conclusive."

The producer referred to his previous allusion to the present cost attached to photographing color.

"Sound was expensive, too," he added, "but the cost was absorbed—absorbed by the public beyond a doubt. Now after we have had sound for a number of years we can't get along without it.

Novelty to Fixture

"It is a fixture and a part of the business. No one would think of changing it now. Even the few prophets of calamity, and some of them were quite loud for a time, have ceased their noise.

"Color will be the same way. After having had it we will find we can't get along without it. And the coming of color will bring no equipment burden on the exhibitor as it will be recalled happened on the break of sound.

"As audiences become more critical the art director must be more careful of its use. Improper use of color will hurt the eyes of the audience. Color film will be perfected so it will be no more trying to those eyes affected by it than is black and white. In creating sets it will be up to the art director to make color much easier on the eyes."

The producer paused a moment as he looked out across the mountain tops between his home and the ocean. "You know," he said, "we have been speaking much of cameramen." He turned to the interviewer and added: "I note sometimes just a trace of a green eye, benevolently green of course, when a remark is made that 'The cameraman has the final say of what goes on the screen.'

"But sight is lost of the great truth that: 'Also he has the responsibility.'"

What About Me?

(Continued from Page 232)

Crime School, Warners—"Arthur Todd's photography is better than average," and "Photography, settings, direction keep the picturesque quality stressed."

Swiss Miss, Hal Roach—"Posies for artistic achievement belong to and to Cameraman Norbert Brodine," and "photography by Norbert Brudine and Art Lloyd is up to standard."

Blind Alibi, RKO—"Nicholas Musuraca's photography is superfine" and "well photographed by Nicholas Musuraca."

One Wild Night, 20th: "Harry Davis's photography is excellent."

The Saint in New York, RKO—"Photography, credit for which is shared by Joseph August and Frank Redman, matches with general tone of film" and "Joseph August and Frank Redman furnish exceptional photography."

Crime Takes a Holiday, Columbia—"Photography of James Brown, Jr., is tops" and "James S. Brown, Jr., did an excellent job with his lens."

Lady in the Morgue, Universal—"Excellent photography by Stanley Cortez."

Gun Law, RKO—"Joseph August has contributed gorgeous photography," and "Joseph August as photographer does a job that is in keeping with other strong points of picture."

Hold That Kiss, MGM.—"George Folsey's photography is at its best standard" and "George Folsey's photography is superb, as always."

Coconut Grove, Paramount—"Leo Tover's photography got full value from the production" and "Technical contributions are first class, including photography by Leo Tover."

Haunted Men, Paramount—"Technical support is able throughout" and "Victor Milner's camera caught it right."

Blind Alibi, RKO—"Nicholas Musuraca's photography is superfine."

Golddiggers in Paris, Warner Brothers

—The musical is photographically excellent, with George Barnes swinging his odd angle lens on the dance numbers and Sol Polito on the dramatic sequence" and "Sol Polito, photographer, and George Barnes, who leused the group sequences, turned in a capable job"

Kidnapped, 20th Century-Fox—"Gregg Toland's photography, largely in sepia, conveys the feeling of the misty highlands and bring some scenes as rich as an old master to the screen"

Who Killed Gail Preston, Columbia—"Henry Freulich used his lens to advantage"

The Marines Are Here, Monogram—"Gilbert Warrenton's photography is better than average"

The Devil's Party—"Milton Krasner's photography is excellent"

Yellow Jack, MGM—"Lester White's photography is the best"

Blond Cheat, RKO—"J. Roy Hunt's photography is good, as always."

Three Comrades MGM—"Joseph Ruttenberg's photography is tops as always", and "Photography by Joseph Ruttenaerg is up to the excellent tone which distinguishes the offering"

Production Activity

COLUMBIA

Orphans of the Law—James S. Browne, jr

You Can't Take It with You—Joseph Walker

Singing Guns—Benjamine Kline.

M-G-M

Marie Antoinette—William Daniels

Lord Jeff John Seitz.

Shop-worn Angel—Joseph Rutten berg

One Woman's Answer—Ray June

Give and Take—Oliver Marsh

Too Hot To Handle—Hal Rosson

The Crowd Roars—Oliver Marsh

The Great Waltz—Joseph Ruttenberg

PARAMOUNT

Spawn of the North—Charles Lang, Jr.

Sing You Sinners—Karl Struss

Prison Farm—Harry Fischbeck.

Give Me a Sailor—Victor Milner

Men With Wings—Duke Greene

If I Were King—Theodore Sparkuhl

Artists and Models Abroad—Ted Tetzlaff

Return of the Fox Russell Harlan

RKO

Mother Cary's Chickens—J Roy Hunt

Cheating the Stars Jack MacKenzie.

Ground Crew—Nick Musuraca

Crime Ring—Jack MacKenzie

Cafe Free—Robert DeGrasse

20TH CENTURY-FOX

Hello Hollywood—Edward Cronjager.

I'll Give A Million—Lucien Andriot.

Always Goodbye—Robert Planck

Lucky Penny—Arthur Miller.

My Lucky Star—John Mescall.

Suez—Peverell Marley

Panamints' Bad Boy—Allen Thompson

Passport Husband—Harry Davis

Ellis Island—Edward Cronjager

Meridian—Virgil Miller

UNITED ARTISTS

Algiers—James Wong Howe

Young In Heart—Leon Shamroy.

UNIVERSAL

The Rage of Paris—Joseph Valentine.

Letter of Introduction—Karl Freund

Western Trails—Harry Neumann

Afraid to Talk—George Robinson

Pony Express Days—Harry Neumann

WARNER BROTHERS

Garden of the Moon—Tony Gaudio

Valley of the Giants—Sol Polito.

Sister Act

Racket Busters—Arthur Edeson

Girls on Probation—Arthur Todd.

MONOGRAM

Romance of the Timberlost Gilbert Warrenton

▼

MY ASSISTANT SAYS

That he is going to take his own advice of last month and say nothing

So I'll say THAT

There must be a strain of the make-

Fried Laboratory Equipment

35MM 16MM COLOR

Printers Color Continuous, Step, Optical Lab Testing Machines Developing Machines

FRIED CAMERA CO.

6154 Sante Monica Blvd., Hollywood, Cal

Cable FRIEDCAMCO

RENTALS

EXCLUSIVE EASTERN REPRESENTATIVE for MITCHELL CAMERA ARRO LIGHTS

CAMERAS BLIMPS DOLLIES

SERVICE

FEARLESS PRODUCTS HARRISON FILTERS TEAGUE BACKGROUND PROCESS

SALES

MOVIOLAS SOUND EQUIPMENT

MOTION PICTURE CAMERA SUPPLY INC

723 SEVENTH AVE. NEW YORK, N.Y.

BRYANT 9-7754 J. BURGI CONTNER CABLE: CINECAMERA

VARIRAY BLUE SEAL RECORDING

NEW VARIRAY RECORDING GALVANOMETER

- Variable Area
- Noise Reduction Shutter
- Noise Reduction and Lamp Control Panel
- High Quality Optical System.

Complete, ready to install $750 net

Blue Seal Sound Devices, Inc.

723 Seventh Avenue New York City

Cable Address Szundfilm

Camera Supply Co.

FOR

Efficient-Courteous Service

GORDON BENNETT—MANAGER

•

Everything Photographic

Professional and Amateur

•

New and Used Equipment

Bought—Sold—Rented

•

ART REEVES

CAMERA SUPPLY CO.

HOLLYWOOD 1515 North Cahuenga Boulevard CALIFORNIA

Cable Address—Cameras

believe left in me because I saw Snow White and the Seven Dwarfs five times Gee, what a document! Or maybe it's just plain sentiment "Mush'" as 'Grumpy' terms it Nevertheless, it hits home Moreso, upon the occasion of my fifth viewing of the picture as I sat next to a young lady somewhere around the age of ten On my other side sat another young lady around the age of fifty So I again saw Snow White, not upon the screen but in the faces of these two girls One starting out in life and the other— well, just thinking The screen's light reflected the most hidden hopes of both and in one instance there was a diamond-like object glistening on the cheek of the young lady on my other side, while the youngster of ten clasped her hands tightly hoping that the prince would arrive in time . . He did, and the last title still registers 'And They Lived Happily Ever After' for both girls Except perhaps Minnie Mouse, who had the crust to pull the prize crack at the preview of the picture, even while every one's hands still were warm from applauding, when she asked Mickey Mouse 'What's Snow White got that I haven't?"

Professional jealousy, I think

See you next month.

BERT

Arcs and Inkies Blended to Light 'Marco Polo' Set

(Continued from Page 244)

trast the modern arcs with those he used in Europe in pre-talkie days Like the arcs used in this country at the same period, they were far from perfect With no need for noiseless operation, they were of course far from silent Based on the parabolic-mirror principle, they showed marked aberrations whenever the beam was flooded

Further, they flickered badly, often flickering at the most dramatically successful take. Their light was of a markedly bluish tinge, which made an exaggerated contrast with the warmer light of incandescent units Mixing the two sources of illumination was a difficult and seldom satisfactory feat

"Today's arcs," he continued, "are enormously different We utilized the new Mole-Richardson H I Arcs developed primarily for use with the Technicolor process. They are a great improvement over the older equipment in every way Of course, being designed for modern usage, they burn silently. Also, the engineers have produced lamps which burn almost as steadily as an incandescent

"These modern arcs are based on the same Fresnel-lens optical design as the familiar incandescent Juniors, so that the beam is uniformly distributed, and works over a wider range of beam-spreads And like all arcs, these beams have great carrying power

"What is especially important in this particular application, the beams of these modern units can be corrected to work much more favorably with incandescent illumination. The normal color of the light from these lamps is a steely bluewhite. We used them with the straw-colored Y-1 filter employed for Technicolor lighting

Not So Far Apart

"This corrects them to a white-light daylight standard In our monochrome scenes these beams were, as far as color-rendition goes, indistinguishable

—: RENTALS - SERVICE :—

MOTION PICTURE CAMERAS - BLIMPS - DOLLIES AND ALL ACCESSORIES

HIGH-SPEED CAMERAS HIGH-SPEED MOTORS MOTOR EYEMOS

LANDERS & TRISSEL, Inc.

PHONE HE-2277

6313 SUNSET BOULEVARD NEAR VINE STREET HOLLYWOOD, CALIFORNIA

Night Landers HE 1311 Trissel - No. Hol. 5992W

MOVIOLA

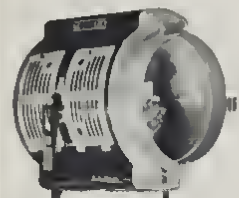
FILM EDITING EQUIPMENT

Used in Every Major Studio

Illustrated Literature on request

MOVIOLA CO

1451 Gordon St Hollywood Calif



ARC

OR

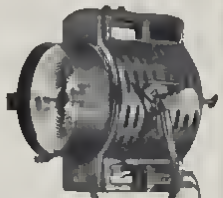
INCANDESCENT

THE

BEST

Lighting Equipment

Bears The Trade-Mark



MOLE-RICHARDSON CO.

Studio Electrical Specialists Since 1927

941 No. Sycamore Ave., Hollywood, California

COOKE LENSES

Anticipating constant improvement in the resolving power of films . . fully corrected for extended spectrum color processes . . Cooke Lenses are truly long-term investments. Focal lengths for every need Descriptive literature on request

BELL & HOWELL COMPANY

Exclusive World Distributors of Taylor-Hobson Cooke Cine Lenses

1848 Larchmont Avenue, Chicago

New York 11 West 42d Street

Hollywood 716 N LaBrea Avenue

London 13 14 Great Castle Street

from incandescents save that they gave us stronger, better defined shadows.

"On the other hand, the incandescent, with its softer light, is generally much more flattering to people. Therefore we almost invariably illuminated the players with incandescent light, while illuminating the sets around them with arc light.

"This was greatly facilitated by two factors. In the first place, the Fresnel-lens systems of the modern arc and incandescent spotlights eliminate the old trouble of spilled light. Therefore we could flood our lamps to any desired spread without fear that either type would scatter unwanted rays where they were not wanted.

"Secondly, the strongly directional beams of the arcs could very easily be confined to precisely the desired areas by the relatively recently-developed accessories such as 'barn doors'."

Another technical detail which Mate was too modest to mention was the fact that he never allowed his arc lighting and arc-cast shadow-patterns to become obvious or intrusive. The familiar use of arc beams to simulate strong shafts of sunlight and for similar effects has caused some cinematographers to lose sight of the fact that arc beams can be proportioned to match the intensity of adjacent incandescent illuminated areas, thereby blending smoothly, yet retaining the arc's characteristic definite shadow.

Decorative Lighting

This can of course be done in a variety of ways, including the use of smaller units, a wider beamspread, a longer throw, or ingenious auxiliary iris diaphragms. Similarly, the use of various types of diffusion on today's arc spotlights, especially when used in combination with modern Mazda equipment, offers added variety which a skilful cinematographer can use to create an enlarged range of decorative effects.

With the modern technique of precision lighting hard shadow-patterns from undiffused arcs, more delicate patterns from diffused arcs, and yet softer patterns from incandescent units can be interlaced and intercut to afford a range of decorative lighting effects of great pictorial expressiveness.

To Rudy Mate, however, the artistic end is of more compelling interest than the technical means. He holds, rightly, that the true camera artist is technically resourceful, and can rise above technical limitations.

In support of this he points to many outstanding films of the past, as well as present-day achievements of foreign cinematographers.

"But," he concludes, "the American cinematographer of today is uniquely favored. In addition to his own inherent artistic resources he has at his command an ever improving array of technical resources. There are specialized emulsions, specialized lamps, and specialized methods for obtaining every effect his artistic instinct demands.

"And insofar as the cinematographer keeps abreast of these developments, knows that they exist and how to use them, in such a measure he can find himself free from the purely mechanical drudgery of thinking purely in terms of technique.

"As he utilizes these great advantages determining the means by instinct while his conscious mind concentrates on the artistic end, so he can more fully realize our profession's contention that cinematography is not mere mechanical reproduction, but creative art in the highest sense."

FAXON DEAN
INC.
CAMERAS
BLIMPS-DOLLYS
FOR RENT
MO. 11838
4516 Sunset Boulevard
Night, NO. 22563

FILM TESTED

Automatic Developing Machines
Soundolas
Sensitesters
Reeves-lites
Variable Density Sound System
Variable Area Sound System
Microphone Boom
Sound Accessories
Laboratory Accessories

ART REEVES
MOTION PICTURE EQUIPMENT
Cable Address: ARTREEVES
7512 Santa Monica Blvd. Hollywood, California U. S. A.

Hessercolor Making Enlargements from 35mm. Color Transparencies

HESSERCOLOR CORPORATION, 6605 Hollywood boulevard, Hollywood, this month makes a statement that should be of much interest to the users of 35mm candid cameras who indulge in the shooting of Kodachrome and other color transparencies The announcement is that this corporation, favorably known for its natural color photographs, has developed a service for the making of natural color prints from 35mm transparencies

Hessercolor enlargements are in two sizes—8 by 10 and 11 by 14 inches, and are of unusual quality and beauty It is difficult to believe they are enlargements from a 35mm transparency, for they have the quality of expensive color photographs.

A feature of the Hessercolor policy is the guarantee of satisfaction to its customers "We are too proud of our process and our reputation to allow any print to leave our laboratory unless it is satisfactory," declares one of the executives of the corporation

"We not only must satisfy our customers, but we must satisfy ourselves before shipping an enlargement If a customer who either sends his money livery is not satisfied with his prints livery, is not satisfied with his prints, we gladly will refund the money on receipt of the returned print And we have instructed the dealers who are acting as our agents immediately to refund any advance a customer may have paid on a print if the customer does not find it satisfactory

"Thus far no customer has been dissatisfied We hope none ever will be. We ship our prints mounted and ready for framing We reserve the right to refuse to make an enlargement from a transparency that is not satisfactory in our estimation

"To make perfect enlargement prints your transparency must be brilliant in coloring, free from abrasions and spots, and must have been correctly exposed In a short there there will be a Hessercolor dealer in practically every section If there is no dealer in your community handling our work we will accept orders direct But we would prefer handling it through a reputable dealer"

The corporation will welcome inquiries from established and reputable dealers for agency terms

---

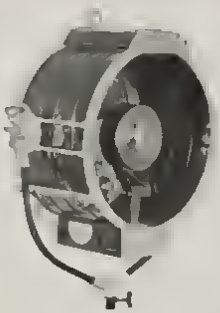
Eight days after publication of the Academy Research Council's new book, "Motion Picture Sound Engineering," all available copies were sold, with approximately 400 additional orders on file at the Council office for future delivery

MUST SACRIFICE
DE BRIE SUPER PARVO
New Type Ultra Silent Camera—No Blimp Necessary
Has built-in meter, automatic dissolve pilot pins and anti buckling device Four 1000 ft magazines—48 mm 50 mm and 75 mm F2 3 lenses, De Brie upright finder, set of front attachments Leather covered carrying trunk and tripod cover It's the latest type equipment like new!
Camera Equipment, Inc.
1600 Broadway New York City
Tel Circle 6 5080 Cable Cinequip

EYEMO
Filter Problems Solved
ALL MODEL EYEMOS adapted to accommodate Wratten filter in individual metal holders One filter serves all lenses
Holders readily interchangeable Wratten filters easily replaced
Complete camera modification including 1 filter holder $25.00
Additional filter holders each 2.50
Patents Pending
National Cine Laboratories
20 22 West 22nd St New York City

Scheibe's FILTERS
In World-Wide Use
produce Moonlight and Night Effects in Daytime-Fog Scenes Diffused Focus and many other effects
George H. Scheibe
ORIGINATOR OF EFFECT FILTERS
1667 WEST 78TH ST LOS ANGELES CAL

. . . CINEX . . .
• Light [illegible] used by all major studios [illegible] Cable Mfrs and Distributors
• Mfrs of 16mm and 35mm Recording Heads Amplifiers Developing Machines Printers Etc
CINEMA ARTS—CRAFTS
914 N Fairfax HE 1184 Hollywood Calif

Cut Picture Costs with

TYPE T-5 STUDIO SPOT
More than double your light per unit
Bardwell & McAlister, Inc.
MOTION PICTURE ELECTRICAL EQUIPMENT
7636 Santa Monica Blvd.
Hollywood, California Tel. HOllywood 6235

EASTMAN SUPER X NEGATIVE

J. E. BRULATOUR, INC.

WHAT'S NEW AT BELL & HOWELL?

B & H 8 MM. TITLER

With this new accessory, users of Filmo 8 mm. Cameras of any model can have the fun of filming their own titles, making animated maps and cartoons, copying pictures, filming flowers and insects, etc.

The Titler includes rigid metal pedestal with title card holder and accurately aligned camera mount, a highly corrected copying lens in exclusive "sealed-focus" mount, sockets, reflectors, and two pairs of lamps; title cards

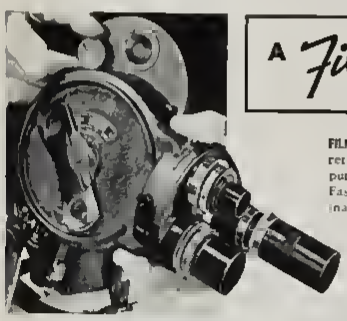
To use, merely remove the camera's regular lens and attach the camera to the copying lens at the top of the pedestal. No focusing, no exposure question, no alignment problem. Fine results are assured by careful design and precision construction. Price complete, $25

32-Volt Projectors for Your Summer Camp

Will you spend the summer where only 32-volt electric current is available? Then take a 32-volt Filmo Projector along for quick previews of your vacation films, and for evening entertainments. Bell & Howell offers 32-volt models in both silent and sound film projectors. These machines can also be operated on 110-volt current, with accessory equipment. Details upon request.

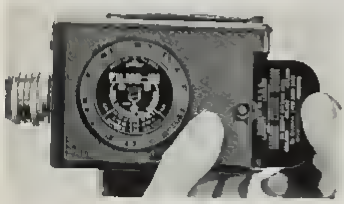
1200-Watt Illumination for Models 130

A new 1200-watt 100-volt lamp is now available for Filmo 130 silent and Filmosound 130 Projectors, bringing to owners and purchasers of these powerful machines even greater illumination than the 1000-watt lamp has provided. The 1200-watt lamp marks another great step forward in 16 mm. projection.

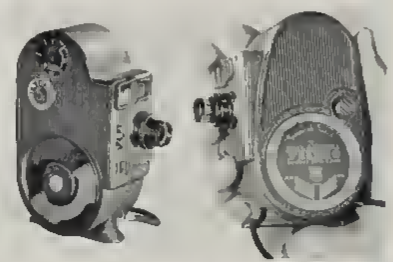


A *Filmo* CAMERA TO DO EACH JOB BEST

FILMO 70-D Master of 16 mm. personal movie cameras. Three lens turret head makes instantly available your choice of lenses for every purpose from telephoto to wide angle. Seven speeds from 8 to 64. Easy to use, yet includes every feature needed by the most discriminating amateur. With Taylor Hobson Cooke F 2.7 lens, $192



FILMO 121 Quick magazine-loading 16 mm. camera. Partially exposed film interchanged at will. T H Cooke F 2.7 lens. Pocket size. Two speeds and single-frame exposures, $85.



FILMO DOUBLE 8 CAMERAS All offer four speeds and single frame exposure device, instant lens interchangeability, viewfinder masks matching fields of telephoto lenses, and easy loading—film almost drops into place. Filmo 134 G (left above) with F 3.5 lens $55. Filmo 134 E, streamlined with Taylor Hobson F 2.5 lens and automatically reset film footage indicator, $80. Either model with speeds 16 to 64 $5 additional.

Scene from Ursula Parrott's great novel, *There Always Tomorrow* now made into a top notch movie starring Robert Taylor, Frank Morgan, Binnie Barnes, Alan Hale, Lois Wilson. Available in 16 mm through Bell & Howell Library exclusively.

NEW HOLLYWOOD PHOTOPLAYS RELEASED ON 16 MM.

NOW available exclusively through the Bell & Howell Filmosound Library is the largest single list of 16 mm. talking pictures controlled by any major producer. This Universal Film list includes such leading attractions as *Counselor at Law* starring John Barrymore, *Beloved* with John Boles, *There's Always Tomorrow* featuring Robert Taylor and Frank Morgan, and other recent box office smash hits.

Altogether, this splendid series includes 27 feature pictures and 50 shorts. The features star such Hollywood names as Edward Arnold, Lee Tracy, Robert Taylor, Victor McLaglen, Edward Everett Horton, Robert Young, Ruth Etting, and Gloria Stuart.

Interesting short subjects include such offerings as *Going Places with Lowell Thomas, Stranger Than Fiction*, etc. Dynamic commentators such as Alois Havrilla, Jimmy Wallington, and others enliven these shorts and make them really outstanding in entertainment value.

No formalities are involved in renting for home showings. However, for exhibition outside the home, the location must be approved, through Bell & Howell, by Universal at New York. Write now for complete information on these and the hundreds of other 16 mm. sound films available through Filmosound Library.

Left—A thrilling scene from *The Big Cage* starring Clyde Beatty and his huge cats

Use Coupon for Information on All Equipment and Services

BELL & HOWELL COMPANY AC 6-38
1848 Larchmont Avenue Chicago Illinois

Please send information about ( ) New Filmo sound Library releases, ( ) New B & H 8 mm Titler, ( ) 32 Volt Projectors silent, ( ) Filmo sound, ( ) Filmo arc Projectors ( ) 16 mm Cameras ( ) 8 mm Cameras ( ) 16 mm silent projectors, ( ) Filmosounds

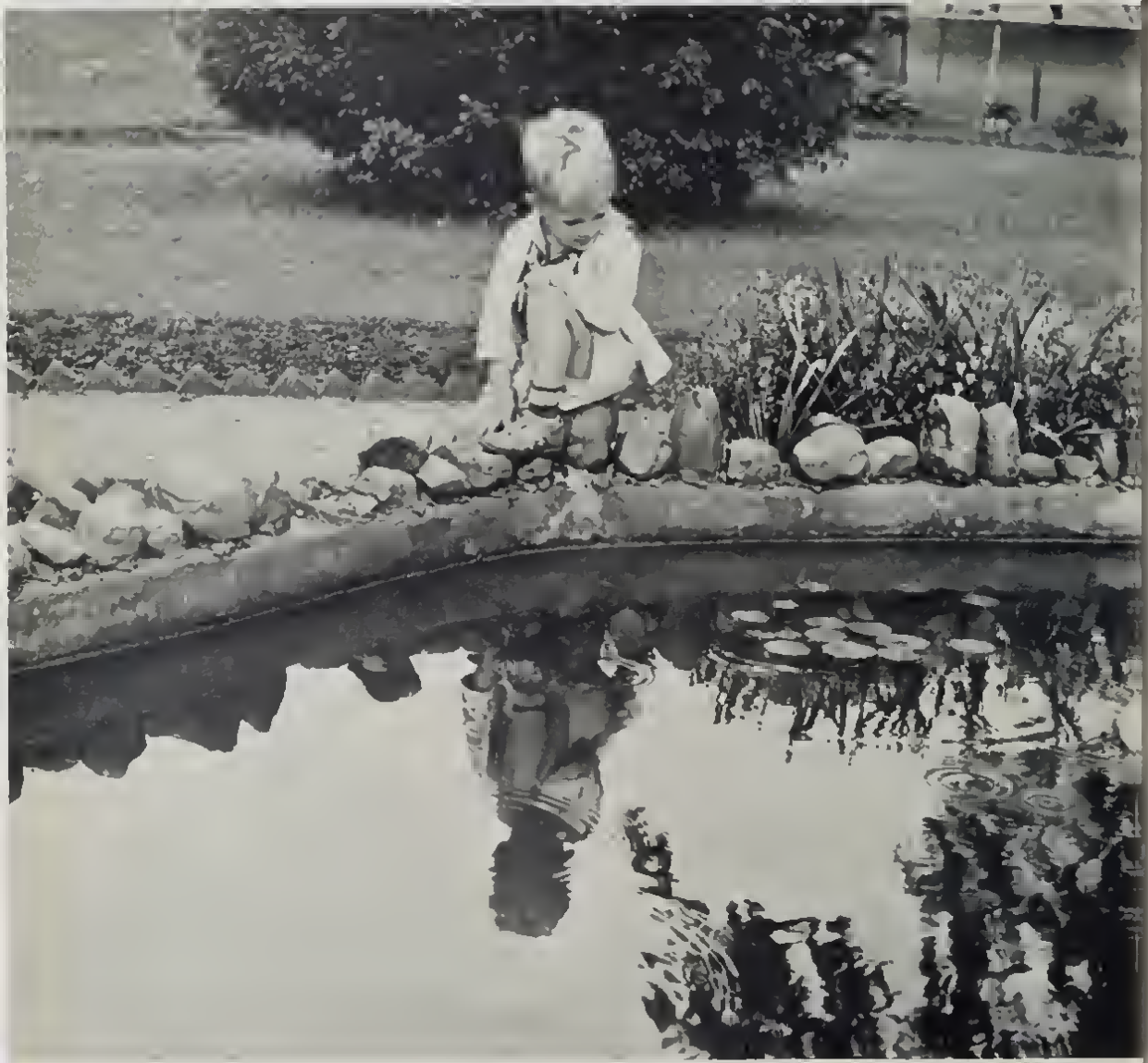
Name

Address

City State

BELL & HOWELL

American Cinematographer
Amateur Movies Section



CAN YOU KEEP OUT OF TROUBLE?

DO you have trouble getting that elusive brilliance and sparkle into your outdoor movies?

If you do — try your next outdoor sequences on Agfa 16 mm Hypan Reversible Film — the film that gives you screen results with added snap and luster!

Hypan has pleasing brilliance and a balanced color sensitivity that gives a natural interpretation in black and white of all colors in the original subject. Its fine grain size and truly-effective, non-halation layer contribute materially to sharp, clear movies on the screen. — Hypan's speed in daylight is approximately that of the famous Agfa Superpan Reversible.

Start using this brilliant film today. It helps you get as good outdoor movies at any time of year as you get in July! Hypan comes in 100-foot rolls at $6.00 and in 50-foot rolls at $3.25, including processing and return postage. **Made by Agfa Ansco Corporation in Binghamton, New York.**

AGFA

HYPAN FILM

Agfa

GET THIS FREE BOOK ABOUT THE CINÉ-KODAK SPECIAL

IT takes this 38-page illustrated book to describe the unique advantages of the Ciné-Kodak Special. For, among its basic features are an adjustable opening shutter, reflex finder, interchangeable 100- and 200-foot film chambers, frame counter, one- and eight-frame shafts. Its scope includes animation, mask shots, dissolves, fades, multiple exposures, slow motion analysis and time lapse studies. Available are an optical finder, reflex image magnifier, electric motor drive, eight interchangeable lenses, tripod and tripod truck. Ask your Ciné-Kodak dealer for a free copy of "The Story of the World's Finest 16 mm. Movie Camera," or write to

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

AMATEUR MOVIE SECTION

SOCIETY OF AMATEUR CINEMATOGRAPHERS

BOARD OF REVIEW

Victor Milner, President, A.S.C., Director of Photography Paramount Studios, Academy Award Winner 1935

Karl Struss, A.S.C., Director of Photography Paramount Studios, Academy Award Winner 1928

Fred W. Jackman, Treasurer American Society of Cinematographers

Dan Clark, A.S.C., Director of Photography Twentieth Century-Fox

Tony Gaudio, A.S.C., Director of Photography Warner Brothers Studio, Academy Award Winner 1937

Contents....

When Chaplin landed 10G a week ... 247
By George Blaisdell

Visual recreation has definite value to adult and young alike ... 248
By Clifford A. Nelson

"I visioned the interest of children," says Pioneer ... 252
By Herman A. De Vry

Screen brightness is increased 25 percent by 'Anastigmatic' Lens ... 253

Cinema Club sees Elton Walker's remarkable Yellowstone scenic ... 254

Littles' Subscription evenings end good year and will continue ... 256

Western issues Junior type for amateurs seeking smaller meters ... 256

It's "The plan's the thing" if you seek to insure better pictures ... 257
By John Walter

Problems of filter simplified by reducing number to two or three ... 258
By William Stull, A.S.C.

New Kodachrome exposure guide covers all picture situations ... 260

Features and participants ready for Visual Education Conference ... 261

Wabash Photolamp announces two small flashbulbs for fast film ... 262

Du Pont issues 16mm regular pan as reversible film for amateurs ... 264

When Chaplin Landed 10G a Week

By GEORGE BLAISDELL

FROM George A. Blair in Rochester comes word of a visit from a man who a quarter century ago was one of the world's largest makers of pictures—and of money. George K. Spoor, the "Ess" of Essanay. That company will be remembered by those who were around and about when the Motion Picture Patents Company was riding high and mighty, back in the days of Broncho Billy. The latter series of pictures alone made a fortune for Essanay.

Another and even greater fortune was won by the same company with Charlie Chaplin. It was Essanay which introduced Chaplin to wider recognition and brought him substantial financial returns. The comedian had been compelled to battle for his place in the sun from the first.

According to the understanding at the time some of the finer specimens of Chaplin's initial screen comicalities had found their way to the cutting room floor, for fear he would move too fast and his salary would mount proportionately. Essanay sensed the player's quality, engaged him and gave him full play, and the wide world welcomed him.

In the late spring or early summer of 1915 Spoor confided to this writer that Chaplin was being buried under offers from other companies.

"You see," the producer explained, "the bidders are in the dark. They do not know what Chaplin is being paid, but guess it is well under two thousand a week. On that imaginary figure they are basing their bids. Actually Charlie is drawing twenty-eight hundred dollars a week—and that means that perhaps with one exception he is the highest paid person on the screen."

When Chaplin left Essanay at the conclusion of his contract it was to accept the offer of John Freuler of Mutual. The salary stipulated in the contract was ten thousand dollars a week. Also there was a bonus as an inducement to sign which ran well into six figures, $170,000 if memory serves. It was told at the time that brother Sid, who negotiated the deal, was made a present of the bonus.

Not only the motion picture industry was astounded. That frame of mind extended to the world at large. Plenty of skepticism flared into print following the announcement. The newspapers flouted it. And very likely a parallel tale would be similarly treated even at this late day, over two decades later.

When this writer, then on the Moving Picture World, handled the statement it was to treat the announcement as an absolute fact. His story did more than that.

The belief was expressed that Freuler was a good business man and that he and his company would reap a fortune as the result of the contract with Chaplin. Further, it was the opinion of the writer that Chaplin's salary could be paid from the profits that would accrue on his pictures from Australia alone—leaving the remainder of the old earth as just pure velvet. And even then that was quite a slice of territory.

Also there is recollection that following the appearance of the story in the World there came a telephone call from Terry Ramsey, then a business associate of Freuler even as he is now of Martin Quigley, congratulating this writer on his judgment in taking at its face the story—which Ramsey, by the way, had written—and the sand to print it in the face of the doubters.

But ten thousand dollars a week really was a lot of money when the screen was young. And it is quite sizable, we repeat, even today.

Coming back to George Spoor, it is well to know the world is treating him kindly.

"I think you will be interested to hear that last Monday," writes George Blair, "George K. Spoor, whom you will recall as 'Essanay' and almost the 'forgotten man' as far as pictures are concerned, dropped in to see me on his way to New York. He is now in the oil business in Texas and prospering greatly."

▼

Many followers of sub-normal film at times are seized with a curiosity as to what they might be able to do with their 8mm. cameras, for instance, on a normally lighted professional stage. Some of these at the May meeting of the Los Angeles 8mm. Club had that curiosity satisfied.

Director Lew Landers at odd moments during the production of RKO-Radio's 'Condemned Women" had taken some candid shots of players and sets. There were close ups of Sally Eilers which gave her an opportunity for a moment to step out of the sombre—and incidentally marvelous—performance which she gave us in that strong story, to change for a moment to a lighter mood.

There was one factor which amateurs possibly had overlooked in estimating what they could do with that sub-normal camera on a fully lit professional stage.

That was the speed of the respective films, of the exceedingly fast 35mm. professional and the so-so speed of the 8mm. But it was mighty interesting nevertheless, and informative, too.

From [illegible] in the Argentine [illegible] Argentina Sono Film issued a poster [illegible] only the pictures of the three principals but the names of the men [illegible] the actual making of the film. Included will be noted that of "Juan Alton" [illegible] East word. Joe [illegible] with us in March and now we learn [illegible] Yanks nation down [illegible]

Visual Recreation Has Definite Value to Adult and Young Alike

National Authority Declares It's Just as Important to Direct Young Toward Wholesome and Worthwhile Activities During Leisure as It Is to Educate Them in School Hours

By CLIFFORD A. NELSON

Supervisor Visual Recreation, San Francisco Recreation Commission

WHAT is visual recreation? The writer has been asked this question countless times. Although it is rather difficult to define the subject in a few words, we can state briefly it consists of an educational picture program of recreational subjects.

Since the depression and its resulting increase of leisure time activity, recreation has come to play a very prominent part in everyday life. We have found that it is just as important to direct young people toward wholesome and worthwhile recreation activities during their leisure time as it is to educate them during school hours.

It is equally important to present constructive recreation programs for adults. In fact, two very active departments of the San Francisco Recreation Commission are the Adult and Industrial Activities departments.

Origin of Visual Recreation

As will be illustrated in this article, the writer has found that recreation motion pictures are the most informative and effective means of presenting the subjects of modern recreation before various child and adult groups.

Before considering some of the details of visual recreation it might be well first to review the interesting and dramatic origin of our motion picture program.

In 1931 a certain underprivileged neighborhood of San Francisco presented a very marked degree of juvenile delinquency. In order to determine the fundamental cause for this situation, the Recreation Department conducted an extensive survey of the district. As a result of this investigation four recommendations were made.

The first recommendation was that a co-ordinating council be established which would attempt to solve the various delinquency problems that would arise in any San Francisco area.

Members of this council consist of the superintendent of recreation, chief of police, superintendent of schools, supervisor of the dance hall commission, chief probation officer, director of public health, director of public welfare, and a representative from the Community Chest.

Illuminate Playgrounds

The second recommendation was that certain playgrounds be illuminated for night activity. The third recommendation was that a director-at-large be appointed in each of the various districts to contact problem children and to help place them in wholesome recreation activities.

The fourth recommendation was the establishment of a new center in the previously mentioned delinquent area. Of all of these recommendations in this report, the writer will consider only the fourth because it is part of the story of visual recreation.

Nineteen thirty-one was, of course, one of the depression years and no money had been set aside in our budget for the emergency procedure of building a new boys' recreation center. However, the department found a large, abandoned church building.

This was remodeled to accommodate many athletic and social activities, including basketball, volleyball, handball, boxing, wrestling, tumbling, ping pong, billiards, dramatics, cooking, library, handicraft clubs, etc.

As many as 350 boys from adolescent age to about twenty years of age swarmed the Center every afternoon and evening. Many of them became interested

Ballet dancing in the Sigmund Stern Grove in San Francisco

not only in athletic activities but also in arts, crafts, music, dramatics and hiking. The two activities which directly influenced the development of visual recreation were those of the Camera Club and the Mountaineers' Club.

The Camera Club was interested in the art of developing, printing and enlarging pictures. Its program included regular lecture and laboratory meetings and special monthly features. It also managed the motion picture shows of both "homemade" and rental films that were held regularly at the Center.

Combining Trips

The Mountaineers' Club was the outing organization that made regular weekly and week-end trips to the interesting country around San Francisco. Once a year it featured an annual pack trip into the High Sierra.

Since the out-of-door hobby is closely associated with that of taking pictures, the Camera Club and the Mountaineers combined their trips on many occasions to produce some excellent outing pictures.

Since the director was keenly interested in preserving the memories of the annual outing, motion pictures were taken and later were shown to the general public. The boys had the idea of presenting their first show in the form of an imitation of a Hollywood premiere, and since then each of the six pictures has had its yearly "preview."

The first picture was shown to a capacity crowd of one hundred persons in a little clubroom at the Hayes Valley Center. Next year a record crowd of four hundred packed the large auditorium of the Center.

Gala evenings, indeed, were the nights of the previews. Searchlights flooded the old church building. Movies were taken of the notables, such as the chief of police and the superintendent of schools.

The inside of the Center was decorated with trees, flowers and pine cones. The program included the Junior Symphony Orchestra, a "homemade" newsreel of recreation activities, a stage show featuring singing and dancing by the children from the various playgrounds, a master of ceremonies, a guest speaker, and finally the first showing of the new mountain picture.

Records for Background

After the program there was a "promenade" or open house, during which time the guests were invited to see the various exhibits throughout the Center. At that time the motion pictures were supplemented by a "homemade" sound system consisting of a portable radio and a small phonograph pick-up.

Beautiful recorded music was selected for the sound background, and the speaker presented the explanation or dialogue. The popularity of the pictures has grown to the extent that last year it was necessary to limit the number of specially invited guests to 1800 at one of the largest school auditoriums available.

Although the "previews" reached a large number of people interested in public recreation, many organizations and schools requested private showings of these movies. The Recreation Commission realized the possibilities of sponsoring this recreation motion picture program throughout the entire City of San Francisco. Thus, Visual Recreation was very definitely organized and programmed.

Visual [illegible] at the Municipal Opera House, San Francisco

Recreation Motion Picture Program

During the seven years that the Center has been in operation, and especially during the last three years while the Visual Recreation department has been functioning as a special branch of recreation, we have prepared and completed recreation "movies" of all the activities of the San Francisco Recreation Commission, in addition to the annual pack trip pictures taken in the California High Sierra.

When Visual Recreation was officially established, two pictures, "Recreation in San Francisco" and the current trail picture, were featured on the standard recreation motion picture program. The first movie educates the people of our city as to what is going on in our Recreation Department.

This year's color films summarize the following selected activities. There is one series featuring beautiful marionette and puppet shows. Another series shows life saving, swimming exhibitions and water stunts in our recreation swimming pools.

The next series shows some of our music and dramatic activities. The pageants of color costumes are particularly attractive in Kodachrome. For example, there are children in [illegible] dresses and in brightly colored costumes of all nations dancing on the green lawn of the beautiful Sigmund Stern Grove with tall eucalyptus trees in the background.

Children as Gardeners

Another series of pictures depicts activities of the garden projects. In this the children are shown cultivating the ground, planting the seeds and caring for the flowers.

This series also illustrates classes in flower arrangements and table decorations. Another series shows the children working in the Junior Museum on such activities as building models of planes, trains, ships, forts, etc., mounting and preparing natural history specimens, caring for the animals in the life science room.

The activities of the Natural History Society, the Bug Club, and wildflower study groups are the features of the Junior Museum activities.

Other children's activities in the general recreation series show children displaying their interesting dogs, cats, ducks, monkeys and other interesting pets at pet shows and children engaged in Hallowe'en parties, Easter egg hunts, Christmas programs, etc.

It is not possible in such limited space to mention all the activities pictures that are illustrated in this motion picture series. However, the previously mentioned are only those which laymen ordinarily

do not associate with the modern recreation program Other more obvious play activities, which are illustrated in the pictures, are those of an athletic nature such as baseball, basketball, football and soccer

The second half of the recreation motion picture program includes what the writer thinks of in terms of "dessert" of the program During 1937-8 this feature has been "The Trail Song," which was awarded the distinction of "an outstanding non-theatrical film of 1937" by the Hollywood Motion Picture Forum

Although this picture will be described more completely in a later article, the writer might mention briefly that it is a boys' pack trip in the Yosemite High Sierra.

What Pack Trip Is

A group of twenty boys was selected from the previously described boys Center and, with the help of private funds and small contributions from the boys, the pack trip was organized

The picture starts with the packing of the burros at Yosemite Valley and continues on with scenes of waterfalls, camping and fishing views, night scenes around the camp fires, views of mountain wildflowers and high mountain scenes. It is concluded by an ascent of one of the spectacular snow-capped peaks

Although it is rather difficult to burden a group of enthusiastic boys with too much picturetaking, the writer did try to present two principal themes in this picture One was to make it as educational as possible so that the audience could learn something of the technique of organizing and conducting a high mountain pack trip The other was to bring out the symphony of the mountains by a series of varying moods such as camping, waterfalls, wildflowers, mountain peaks, sunsets and night themes

Visual Recreation and Public Relations

The result of this program is that public response has been overwhelming Each year the program opens with the annual "premier," and then we present a show at a meeting of all the school principals After these announcements the Recreation Commission is flooded with requests by various schools and organizations for the show

I once read the following quotation 'Art is not a thing in itself but rather it is the nicer way of doing things." We try to present this program according to that definition The pictures are never shown without the writer, who tries to keep himself well informed on all of the department activities

We use a Filmosound equipped with a phonograph pick up, a microphone and mixer During the first recreation pictures the speaker presents his recreation message over the sound system.

Vary the Dialogue

We have never felt the need of "sound on film" because we never lend the films or show them without our narrator It is, therefore, possible for the narrator to vary the dialogue according to the points of interest of each audience

For example, a university or forum group may be interested in studying city recreation program in general The citizens at large are interested in knowing the scope of the recreation program Men's and women's organizations may be anxious to have a general program for educational or entertainment purposes

Outing organizations may be specially interested in our municipal camp and the trail feature Of course the school children should be informed of the various recreation programs in which they can participate

Public favorable reaction is indicated by such comments "We had no idea that the City of San Francisco had so many different kinds of recreation activities," and "We did not realize that public recreation activities were available for adults as well as for children" These reactions are recorded in the form of thousands of most favorable letters of praise which have been voluntarily sent to our department

On Opposite Page:

Top Row—Left, school dance group, which has a costume repertoire of many nations, right, the children put on their toy symphony

Second row—Left, a young artist in wood carving critically studies his work, right, in the handicraft department two young artisans create model aircraft.

Third row—Left, the Garden Club swings into action against the future day when each will be equipped to maintain a garden surrounding her own home, right, a collection of puppets to be exhibited at the 1939 Golden Gate Exposition.

Bottom row—Left, example of a smaller type of modern field house, right, example of a larger type of modern field house.

The public relations value of this program gathers immeasurable momentum Each organization or group promotes its own publicity in the various daily and district newspapers as well as in their own private publications and announcements

It has already been mentioned that sound equipment is used for the presentation of the programs All the equipment, including the projector, the phonograph pick-up and the microphone, is organized on one projection table

The writer has selected a series of appropriate phonograph recordings to supplement the pictures and dialogue with a background of music An eight-foot glass bead screen accommodated our audiences up to 1500 persons With regards to the camera equipment, the writer uses a Zeiss Moviekon 16mm. camera with a f 1.1 Zeiss lens, a wide angle lens and telephoto lenses

Still Photography

Some of these lenses are synchronized with a range finder, which is a very worthwhile feature Although suggestions for projection will be illustrated in another article, the writer might mention briefly at this time that the fundamental requirements for good projection are

(1) To have the equipment in first class condition (2) To have the equipment and accessories well organized (3) To insist in ideal auditorium conditions, such as complete darkness, ideal arrangement of chairs, etc

So far in this general summary of Visual Recreation, we have considered only the motion picture phase because of its interest to Cinematographer readers However, the motion picture activity is only one of three different phases of the Visual Department The two other branches are the young people's camera clubs and the still picture department.

The Recreation Camera Clubs consist of memberships of young people who wish to learn something about the subject of photography. Visual Recreation now has two well equipped dark rooms available

Also, the children build smaller dark rooms on the playgrounds and in their own homes They are keenly interested in the subject and they enjoy great personal satisfaction when their prints are exhibited and sometimes published

Various Series

The still picture department produces still pictures that are used for many different occasions such as newspaper publicity, magazine articles, and public exhibition A triplicate system of picture filing is used.

The first set of pictures is mounted on a heavy-duty album, and each album is labeled according to the activities which it includes For example, in the main recreation office, we have a series for dramatics and music, a series for industrial recreation, a series for handicraft, a series for the Junior Museum and a series for community centers

We are constantly building up a more extensive collection All pictures have labels and numbers All numbers correspond with the numbers of the negative which are on file at the visual recreation laboratories.

The second set consists of a spare unmounted picture for each negative in the files so that a request for a copy of any picture can be filled on short notice Pictures are ordered by number.

The third series of still pictures is preserved in the form of a traveling exhibition These are beautifully mounted and labeled, and are rotated throughout the various schools and interested organizations in San Francisco

As a result of an invitation by the editor of the American Cinematographer, the writer has written this general article with the hope it will be of some practical value in suggesting an idea of motion pictures as a public relations medium.

This article is very general in nature, but the editor also has requested other articles on color motion picture photography

Incidentally, The American Cinematographer has been in the Camera Club library as far back as 1931, and the writer and his students have found in the magazine most valuable material for reference study.

'I Visioned the Interest of Children,' Says Pioneer in Visual Education Field Talking of Earlier Days

By HERMAN A. DE VRY

Founder and President of DeVry Corporation of Chicago, which company is celebrating its twenty-fifth anniversary

WHEN I was in Los Angeles a few weeks ago the editor of The American Cinematographer was kind enough to say he knew the readers of the magazine would be interested in the rise and development of visual education; that so far as he knew no one motion picture man had been quite so close to that subject as it had been my privilege to be, that while the influence of the screen in the realm of education was today freely conceded by educational leaders it was within his knowledge that not always was this the case, and that the reason for this prevailing attitude of other days was many sided

When it was asked of me if it were not true that one of the reasons was absence of mechanical facilities, another the unwieldy size of projectors, another the absence of educational films, and still another among many unmentioned the fire hazard that was attached to the use on inflammable film—there was no non-flam then I was bound to agree, and also to point out additional reasons that had not been mentioned

Camera Unwieldy

It is difficult today to realize that in the early days the camera used by the American Biograph Company weighed 2100 pounds Of course that was the exception, not the rule, although there were other cameras that were heavy even according to present day production 35mm camera weights

To get back to the point where what is now described as visual education first began to ring a bell in my head will require considerable traveling And of course as we are now celebrating our twenty fifth anniversary in business we have been doing quite a bit of reminiscing, mentally and conversationally

In 1899 I was assistant manager of a moving picture exhibition at the Greater America Exposition in Omaha By far the greater part of our audience had never seen a motion picture.

Here I first noticed the intense interest of the public I visioned the interest of children being taught by this method, and dreamed of the day when motion picture presentations correlating the text would be a reality in our schools

The idea grew with the years, and practically my entire efforts from then on were associated with motion pictures and equipment in one way or another.

About 1908 I constructed my first moving picture camera and made many

Herman A DeVry, President H A DeVry Company Chicago A Bescalaff Photo

of the scenes used later on in my feature travelogue picture of 1910.

During my entire spare time I made plans for a really profeasional portable projector, which would be practical for use by traveling salesmen and by schools Such a projector was then non existent

Quite a few attempts had been made up to 1912 to produce light-weight and portable motion picture projectors, but all were both mechanical and financial failures, which did not disturb me in the least, as I felt then and know now that the reason of their failure was merely the lack of high quality materials, correct designing and manufacturing pre cision

First Model in Basement

I completed my first model of the "E" Portable Projector in our basement, Strange as it seems, it worked perfectly from the start, and I found a ready market especially among the firms for which I had made industrial films, and incidentally I was at least partly instrumental in successfully advising the industries of the welcome and use that awaited their films in the schools,

In 1914 I started a school department and arranged with a former assistant superintendent of the Chicago schools to take charge The results were indeed very discouraging, as the schools frowned upon motion pictures for other than entertainment purposes, which was perhaps justified by lack of suitable material, and frankly, I felt guilty to sell equipment to schools because of the lack of film for the purpose

The DeVry Portable Projector was built in the basement workshop of my home It was a proud day for me, in 1923, when I saw the first DeVry factory, at 1111 Center Street, rise to assure me of the manufacturing facilities I needed and I am equally proud that this twenty-fifth anniversary year sees our second factory already an established fact

A few years after we moved into the first factory we started a producing unit to develop the DeVry School Films with teachers' manuals, which was the first attempt by anyone in this direction The result was 86 reels of film constructed by noted educators to fit curriculum needs

Starts Summer School

A little later, in order to disseminate more information on the use of motion pictures for education, we organized the DeVry Summer School of Visual Education in order to acquaint those interested in the subject with what was going on and particularly of the films available from all sources

The rapid growth of the school called for a change in name and function So this was the origin of The National Conference on Visual Education and Film Exhibition, now the largest and most representative gathering of Visual Educationists in the world, and supported by the DeVry Foundation

The coming of sound for movies did present another serious problem, but, fortunately, we already had the best portable projector on the market, and all we had to do was to perfect a sound-head and amplifier that would perfectly match it We decided from the outset to make our own sound units, and not merely assemble the product of other manufacturers, which made perfect matching impossible

After considerable experimenting we brought out in 1931 the first really practical portable sound projector for 35mm film—the total equipment weighing 78 pounds and built into two convenient size suitcases

The 16mm film and the lenses were being gradually improved so that it

seemed possible that 16mm might be of sufficiently good quality to be usable in the industrial and home fields, and we immediately started to produce the first professional 16mm projector—doing away with the claw or shuttle type mechanism, and produced the intermittent sprocket 16mm. mechanism, which is superior even to our own or any other 35mm mechanism ever developed by any domestic or foreign manufacturer.

Intermittent for 16mm.

Naturally, the cost of this radical departure is many times that of a claw mechanism, but having spent many thousands of dollars for special machines and tools we have been able to produce it in quantities even cheaper than the standard 35mm mechanism and not much higher than claw mechanism machines, which we consider a real accomplishment in motion picture engineering.

The real value of this 16mm sprocket intermittent probably will not be appreciated by the layman, as it takes a term of years to prove its lasting qualities as compared with a claw mechanism. However, the fact that no theatre machine uses the claw movement ought to be convincing evidence of its weakness.

Our sound activities now include public address systems, and a full line of theatre projectors along new and original lines. We make also both a 35mm and a 16mm sound recording camera, so that with our silent cameras and projectors we can safely say that the DeVry line is complete for all projection needs of school, theatre or business firm.

At the present time we are making plans for a most comprehensive library of sound films for the classrooms, and at a price which will warrant their universal use in the country school as well as in the large cities throughout the world.

From present indications and the response and cooperation we are obtaining from educational institutions we do not question the successful culmination of this undertaking.

Whether the film venture will ever pay or not we are glad to contribute our share to the great cause of education, trusting our remuneration to the adage "No man can sincerely help another without helping himself."

Screen Brightness Is Increased 25 Percent by 'Anastigmatic' Lens

GREATLY increased screen brightness and uniformity of light distribution may now be had from common types of picture projector equipments (using tungsten filament light sources) as the result of researches conducted in the laboratories of General Electric's incandescent lamp department, Nela Park, Cleveland. Gains in screen brightness up to 25 percent, in some cases, are obtainable.

These facts were revealed recently by Nela Park's projection specialist, F. E. Carlson, in a paper delivered before the Society of Motion Picture Engineers attending its semi-annual convention at Washington.

The new brightness efficiencies spring not from the light source, as might be expected, but from an "astigmatic" lens used in place of a spherical surface lens commonly employed in the optical system of the conventional projector.

What the Nela Park experts have achieved, therefore, is to improve screen brightness and to maintain uniformity of light on the screen by the same means as eye specialists employ to correct for astigmatism in the case of the human eye.

Existing projector equipments, according to the Nela engineers, are so designed that the light source is imaged well ahead of the picture aperture. While this setup makes for uniform screen brightness, it is not an ideal one from the standpoint of maximum utilization of available light.

Imaging the light source at the ideal position for obtaining greatest light utilization results in an uneven screen brightness, a streakiness either vertically or laterally, depending upon the position of the lamp filament.

By making one face of the optical system cylindrical, the one dimension of the light source is focused near the picture aperture, the other is focused well ahead. This technique causes the uniform length of the filament to be imaged nearer the picture aperture than was hitherto possible. The optical system may be said to suffer from a bad case of

F. E. Carlson
General Electric's [illegible]

astigmatism. But it lets the lamp send brighter, clearer projected pictures.

In recognition of this and other outstanding contributions to lighting progress, Mr. Carlson recently received the highest tribute paid by General Electric to its employes, the Charles A. Coffin Foundation Award.

Mogulls Moves to Larger Quarters in Radio City

A new camera, accessory store and film rental library will be opened at 68 West Forty-eighth Street, Radio City, New York, on June 1 by Mogull Brothers, formerly situated at 1944 Boston Road. With more than 15,000 feet of available floor space, the camera enthusiast will have access to one of the largest and most complete independent film, silent and sound, library in Metropolitan New York.

The store will feature the most modern equipment and accessories. A darkroom, completely equipped, will be available to its patrons. Facilities will be provided for club meetings and informal round-table discussions. There will be a technical advisory department to assist the camera user in solving difficult photographic problems and to make minor repairs to cameras and equipment.

A private projection room, completely equipped, will be provided and within a few weeks of the opening there will be a private studio for the use of patrons without charge. It is planned to provide an editing department for the benefit of the movie fans and to assist in titling and correlating of subjects. Here will be available the several domestic as well as foreign publications relating to photography.

A feature of the film library rental department will be the elimination of all red tape necessary in arranging the loan of films. No membership fee will be required nor any initial payment.

Receipt Is Acknowledged: With Thanks

Lyallpur, India
23rd March, 1938

Inclosed please find my renewal for 1938. I have thoroughly enjoyed the magazine and hope for a still greater satisfaction during the coming year.

Please acknowledge the receipt.

RAMESHWAR D. MATHUR

Cinema Club Sees Elton Walker's Remarkable 'Yellowstone' Scenic

Amateur Who Is Strong Color Partisan Takes Advantage of Every Available Device Used by Professional Even to Two Light Meters—Tripod Always Except in Emergency—Quick to Take Chance to Secure Rare Shot

By GEORGE BLAISDELL

WHEN Elton W. Walker put on the screen his Kodachrome "Yellowstone National Park" for the members of the Los Angeles Cinema Club at their May meeting, held on the 3rd, he showed them something out of the ordinary. It was a subject of all-around charm. It was a scenic, too, beyond a doubt, and with few titles. The absence of the latter, however, if it were noted, was compensated for by occasional verbal comments supplied by the producer.

Photographically the picture required no explanatory title to set forth the fact that it was executed by one who took great pains with his work. As it was unrolled on the screen it occurred to the editor of this magazine that while it was to be regretted the readers of The Cinematographer could not also be privileged to look upon this unusual example of good photography at least it probably could be arranged to let them know what manner of man made it and the manner generally speaking in which he approached the job and recorded it on film.

Professional Bows to Amateurs

We were thinking at the time of the whole category of amateurs—the new, the seasoned and the advanced—and it may as well be added of professionals, too. It just happens that within the last month this writer has heard one of the Hollywood ranking professionals referring to his exploits in sub-standard film suggest that when he was asked to project some of his work at an amateur club meeting he hesitated.

"You know, it just happens," he explained, 'I have seen examples of some of those boys' stuff. It may be a professional naturally is critical of another's work, but also he appreciates what is good even more keenly possibly than will or can an amateur. And I know a number of these amateurs have got plenty on the ball in that sub-standard film."

And so it seems has this man Walker. But as was disclosed a week later at a visit to his home in a Los Angeles suburb he is one who takes advantage of every device of which advantage is taken by the professional.

Of course he has been photographing stills for many years. Out of the many or several brands of cameras he has owned he has settled down to a Leica and an Exakta. He is the master of his own developing, printing and enlarging equipment, and he has a fine collection of salon prints of the members of his family and of friends. These prints bear the stamp of the man who makes his preparations before exposing his film.

And speaking of exposure the question was asked as to his attitude toward light meters.

'I have two General Electrics," was the reply. "And when on tour or let us say when I am away from home I always have them with me. That may to many seem like an extravagance, but it is my experience it is a wise bit of insurance.

"Suppose, for example, when one-half of the 800 feet in 'Yellowstone' had been exposed and through some happening my meter should fall and be put out of business. If also it happened that I had no other meter that I knew checked with it I would be hard pushed to match what already had been exposed.

"But if, as is the case with me now, I knew I had another meter, and one that I have at various times checked and found both of my meters exactly match, I would have no concern other than the loss of the cost of repairs or replacement.

When Meter Drops

"I dropped one meter or had one drop to the ground and put out of business when the threads in the supporting strap without warning unaccountably gave way. When that thing happens hundreds of miles from a source of supply it is more than just too bad. To an ambitious photographer taking his work seriously it also is pretty serious.

As to equipment Mr. Walker has been using a Cine Kodak Special practically since it came upon the market, four or five years ago.

The use of tripods was mentioned. "Never without, unless in what I would call an absolute emergency," was the emphatic reply.

The talk turned to the value of sunlight in shooting Kodachrome.

"Personally," suggested Mr. Walker, "in color work I always try to keep away from full sunlight if I can. I like my shadows with the sun. In shooting geysers as I have been for three successive seasons in Yellowstone, I put as much backlighting behind them as I can without getting directly into the rays of the sun."

The interviewer told of the remark made to him not long since by a professional in which belief was expressed it was easier to shoot in color than in black and white.

"I do not agree with your friend," said Mr. Walker. "In the first place your exposure must be more exact. It has got to be right. With black and white wrong exposure up to a certain point can be corrected."

Taking a Chance

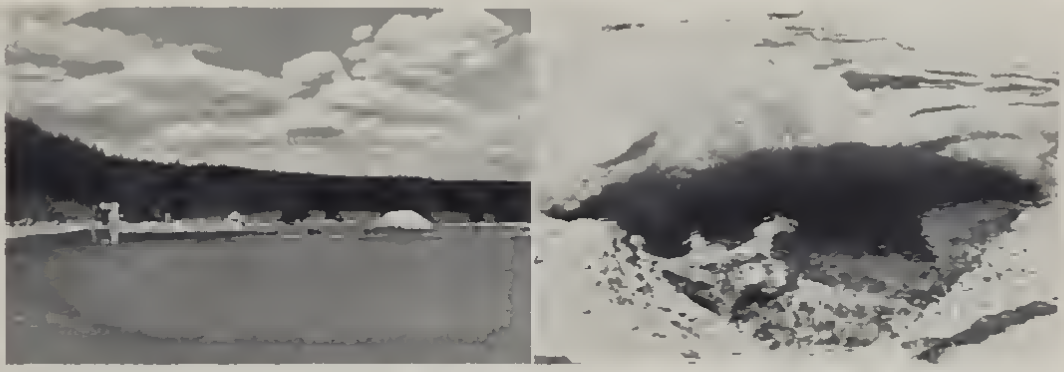
"Do you agree with the suggestion that some of the more striking photographs are obtained because the one who exposed them was something of a gambler, was bold enough to take a chance, to fly in the face of the orthodox and the conventional, so to speak?" was asked.

"Decidedly, yes," was the answer. "I have in mind an experience in the International Settlement when I set out to photograph a sorority gathering. Presumably it was ideal for Kodachrome, as the members were garbed in different and many colored costumes.

'But the day was very cloudy and it was necessary the pictures be taken in the patio. It was a chance, and it was taken. The pictures turned out to be exceptionally good, with very fine color.

"Really, sunshine is not always needed. And it is surprising what may be obtained in color on a dull day."

In photographing the Yellowstone picture shown at the Cinema Club meeting Mr. Walker spent about a third of the month he was there, August, last year. In the two reels were quite a number



Here are enlargements of 16mm. Kodachrome from Elton Wallace's "Yellowstone." On the left is seen Turquoise Pool and on the right Sapphire Pool.

of animals, including moose, cow elk, antelope, bear and a few deer, the latter of which are not plentiful in Yellowstone and the few which are there very timid.

"One of the chief essentials in photographing wild animals is patience," declared Mr. Walker. "Another is slow movement on the part of the human or humans who may be camera hunting.

Six Hours' Waiting

"To get the pictures you saw of the moose sequence I had to wait fully four hours. There were other long waits represented in those animal scenes. And speaking of patience I used six hours camping on the trail of one of the geysers waiting for an eruption. Of course, these maintain more or less of a schedule, but you can't always lean on it.

"Regarding the necessity for moving slowly when trying to photograph wild animals I recall an experience in Northern Michigan, where the deer are wild. I spotted one the picture of which I wanted. The animal was standing in a stream drinking, occasionally lowering his head to the water.

"Each time he did so I moved a few feet nearer. I got what I wanted. Had I moved fast the animal would have bounded away. Yes, it is surprising how close you can get to animals if you take your time. A couple of years ago, in Yellowstone also, by the way, I got some good pictures of woodchucks."

The speaker chuckled. "Then, too, there are pictures you badly want and can't have because perhaps your camera is all packed up. You had thought you were through for the day," he continued.

"I am thinking of an incident last year when I threw a marshmallow to a ground squirrel. It was my belief he would no more than sniff it and walk away. Instead he put it in his mouth. Right away it stuck to his teeth. He certainly was one worried squirrel. It was most apparent he liked the candy but not where it was.

"In his contortions gradually his head was raised. It came up so high his forefeet were in the air. Steadily the head was raising as it twisted and turned in the effort to free the teeth. All the time I was so concerned on not being able to put it on film my appreciation of the unusual spectacle was decidedly diminished.

Squirrel's Back Flip

"Suddenly the squirrel went over squarely on his back. For a flash he lay there, apparently bewildered. Then he rolled over, bounded to his feet and like a streak was off, his head still twisting. That was one of the experiences you don't easily forget."

Asked as to how much of the Yellowstone picture he had found it necessary to discard Mr. Walker replied that unnecessary footage was very slight. He had shortened a few sequences, eliminated some duplications. "Of course, you have to take things as they come along," he explained. "A person does not have to throw out much film if he is careful."

One of the major features of the Yellowstone picture is the color of the water in the pools. At times its clearness is outstanding on the screen. It changes from an almost transparent light blue to an impenetrable dark green. This was partly due, it was explained, to the algae in the water or to the temperature of the water.

If the surface of the pool is disturbed by ripples no good color will be recorded. Then again blue sky has plenty of influence in accentuating the color in the pools.

"In some pools you can see down twenty or thirty feet, but if the surface is rippled you can't," Mr. Walker concluded.

"I'll admit my partiality for color as against black and white. In the reproductions of those pools may be found one of my reasons perhaps for so feeling about film. Color seems to do what would be out of the question for black and white.

"As a comparison subject look at a good picture of Bryce Canyon in black and white and then at a good picture of it in Kodachrome. I think I would rest my preference for color on that test."

La Casa Moviemakers, Alhambra

The La Casa Movie Makers of Alhambra held the May meeting on the 16th. Eighty members and guests were in attendance.

A feature of the evening was presented by E. C. Boger who showed several thousand feet of pictures made in Africa. The natural life was well depicted and some thrilling shots of animal life were screened. The doctor is a real 16mm. enthusiast and has developed real talent in motion pictures.

Some of our members ran the pictures made last meeting of the dance artists of the Fanchon Marco studio. Good results were obtained.

A fine film of Death Valley in 16mm. color and several reels of 8mm. taken in Zion and Bryce were shown by other members.

The next meeting was advanced to June 6 on account of the approaching vacation season. For the same reason the July and August meeting will be omitted and the group will hold the first fall meeting in September.

R. A. BATTLES,
Chairman Publicity Committee

▼

Columbia's Broadcasting Chief Host to Sound Men

L. H. Bowman, Western Division Engineer of the Columbia Broadcasting System, escorted the sound department directors of the major studios through the new KNX broadcasting station and the CBS plant May 24.

The visit was made under the auspices of the Research Council of the Academy of Motion Picture Arts and Sciences, and preceded by several weeks a general meeting of the sound section of the technicians branch at which time Bowman will play host to all studio sound technicians who are members of the Academy technicians branch.

William Koenig, Chairman of the Research Council, will also attend as a guest of the Sound Directors group.

Littles' Subscription Evenings End Good Year and Will Continue

By DUNCAN MacD. LITTLE

THE Eighth (and last for the Season 1937-8) of the subscription series of Motion Picture Evenings, arranged by Mr and Mrs Duncan MacD Little and Thomas H S Andrews, was held May 7

It was gratifying, so late in the season, and on a Saturday evening, that the attendance at the screening exceeded the average and approached the maximum of the series

The program for this last screening was, with one exception, entirely Mexican, and consisted of

"The Grinning Gringo," Douglas Fairbanks first film, released in 1917 by Triangle

"Anitra's Dance," a modernistic "abstract" adaptation of this dance from the "Peer Gynt Suite" by Grieg

"Death Day," by S Eisenstein A picturization of the Mexican peon's method of celebrating the combined church festivals of All Souls' Day and All Saints' Day

Fairbanks' Silent

"The Wave,' a story of Mexican fishermen of the present day, produced under governmental auspices, and superbly photographed by Paul Strand

The Fairbanks film was the only silent number on the program This was set to music by Elfriede Boerner, who treated the theme with all seriousness using selected bits from a dozen or more of the world's most famous overtures, with the result that the tenseness and seriousness which the director had sought to bring out was travestied to the nth degree

In 'The Grinning Gringo" it was difficult, even for those whose memories included the pictures of 'pre-war days," to realize this was a "feature film." It was difficult to decide if what was seen on the screen was just poor processing or that it was what we used to see and think good. The same remarks apply to the acting and to the wording of the captions and sub captions also In the light of 1938 features (and shorts, too) it was "pretty awful'

Disappointing

"Anitra's Dance" was somewhat disappointing We are much interested in these "sight and sound" abstractions, but felt that no effect was created in the development of this particular attempt It compared in no way with some others that we have seen, particularly one which we saw this last season, produced some time back by those clever workers in the British G-P O group

"Death Day' would be almost gruesome but that the peons so evidently took it "in their stride" and somewhat as a matter of course In parts it was even merry and throughout it was well photographed

"The Wave" has been so well reviewed by so many capable reviewers that we hesitate to express our opinions Suffice it that we would prefer to have no propaganda in our films—but would rather they pursue a middle course of sticking to "facts as they are" and let those in the audience draw their own conclusions

Evenings a Success

Also let it suffice that Strand shows himself a master cameraman and an artist of no mean stature—every shot and scene is composed by a master hand.

This series of Subscription Evenings has proved a success It was started experimentally, and it was hoped the season might be finished with no deficit This was accomplished, and it was possible to cover the costs also, of a "trial screening' at which the plan was proposed by the sponsors to a group of their friends There was even a trifle over after all bills were paid—far better than figures "in the red"

By this series it has been proved there is evident interest among many persons in the serious and capable amateur film, and in documentaries and industrials also

The interest has been such that the sponsors intend to continue in the season 1938-9, and will shortly send out an announcement to those interested If any readers of this magazine would care to receive this announcement it is suggested they write to Mr Little, in care of The Cinematographer

Weston Issues Junior Type for Amateurs Seeking Smaller Meter

A NEW photo electric exposure meter, compact and simple to use, has been announced by the Weston Electrical Instrument Corporation, Newark, N J Known as the Weston Junior, the meter is lower in price than other Weston models, yet provides dependable exposure settings for all normal picture-taking requirements

It employs the same type of stable photronic cell (electric eye) and sensitive instrument movement used in the Weston Universal and Cine meters The Junior is expected to appeal particularly to amateur camera users and other amateurs anxious for vest-pocket size without sacrifice of accuracy or dependable operation

The new meter has a circular cell window on one side, designed to cover a uniform angle of view, comparable to that covered by the normal camera lens On the opposite side of the meter is a full vision dial Thus, when the meter is held in viewing position, the user can take the readings while keeping an eye on the scene he plans to photograph

Light values as measured by the electric eye are shown by a pointer moving over the lower scale on the dial, which is marked off in 24 divisions Actually, these divisions correspond to a difference of one half an "f" stop in aperture settings, permitting the close regulation of exposure so necessary in work with color films

Above the meter scale there is a movable "calculator band,' operated by a knurled knob at the top of the meter Turning this knob permits rapid determination of all possible aperture shutter combinations for any particular light value and film speed

Provision is made for 17 film speed ratings from 0 7 to 200 Weston, meeting all present or future requirements of super speed films There are 17 aperture stops from f 2 to f 32, and 27 shutter speed settings from 60 seconds to 1/1000 second The non-applicable values are concealed under the scale plate, reducing the possibility of erroneous readings

Sensitivity of the new meter to low light values is such as to provide readings where camera settings down to f 2 and 1/5 second are required on ordinary film At the high end the most brilliant beach and snow scenes remain within the meter range without the use of multipliers or adapters

The new Junior is not expected to supplant the Universal (Model 650) in the hands of more experienced photographers to whom the flexibility of the calculator dial for interpreting "brightness range" measurements and the like makes its chief appeal For most camera users, however, it offers compact simplicity for the great proportion of the pictures they take

Japanese 1937 Production Gains Slightly Over 1936

The April issue of The Movie Times, Japanese monthly motion picture magazine, contained the following statistics covering the Japanese motion picture industry during 1937, reports the office of the American Commercial Attache at Tokyo.

The advance of the Japanese motion picture industry is more clearly indicated when output in 1937 is compared with output in 1935 Production in 1935 totaled 444 films, including 133 talkies 133 sound and 178 silent films. The total produced in 1937 gained by 155 films over 1935

It's 'The Plan's the Thing' if You Seek to Insure Better Pictures

By JOHN WALTER

SHAKESPEARE in one of his dramas said "The play's the thing." To paraphrase this a little, "The plan's the thing" to the amateur movie fan When making such a statement I am not referring so much to a strictly vacation picture as I am to a combination vacation and home movie or to an exclusive home movie

My excuse for this article is that I won first prize in the Los Angeles 8mm Club annual contest in 1937 and Bill Stull insisted I tell where the idea came from and how it was filmed

I had been thinking for a month how to make an interesting picture, with continuity, of a vacation to Cedar Breaks, Bryce, Zion and Grand Canyon of the Colorado which we were going to take very soon. What to do with rolls and rolls of vacation film is the Jonah of many an amateur, and this was probably made more difficult by having four different places to get to and away from in some logical but not tiresome manner

One night as I was getting into my pajamas (not the bright blue ones of the picture!) I thought Why not dream of the vacation. Sitting on the edge of the bed the whole plan was written down in a short time. The finished picture consisted of 400 feet of 8mm film in Kodachrome and the plot is roughly as follows.

Where to This Summer?

At the dinner table Mrs Walter and I argue about where we shall go on our vacation Telling her to wash the dishes (she did wash 'em for the camera') I found and looked at a bunch of maps and vacation folders Interspersing shots of dishwashing and map looking, I finally yawned and went to sleep looking at a colored picture of Cedar Breaks, in a Union Pacific pamphlet Then a fade out and into the same scene at Cedar Breaks

After all shots taken were shown a fade out back to Mrs Walter just finishing the dishes Taking off her apron she went into the living room and shook me awake I mention that we might go to Bryce and Grand Canyon and walk out of the scene pulling off my necktie

The next shot I climb into a twin bed (in those blue pajamas) and fumble the light out Fade into Bryce and its beauties, a wipe out to me in bed turning over restlessly and another wipe to Grand Canyon

In the final view of the wonders of the Grand Canyon, I stand on the edge of a precipice and while looking through a pair of binoculars become overbalanced and fall over the cliff out of sight

A title "Help" fills the screen when the lights are turned on by Mrs. Walter showing me, only one foot in view, on the floor between the twin beds. I am carefully helped up, consoled and sympathized with, and tucked back into bed Then a fade out to "The End"

Dummy Took Rap

Confidentially, I only fell down about six feet when I went off the cliff and a dummy nicknamed "Charlie McCarthy" went the other thousand feet or so It made an exciting climax for the finish of the picture

Naturally, titles were made and inserted for the explanation of the scenic views shown and what Mrs Walter and I said. For a name I borrowed from Shakespeare again and called it, "A Midsummer Night's Dream"

My basic idea came from the usual and commonplace, going to bed, sleep, dreaming, vacationing But it is these commonplace things that happen to us all in our ordinary and usual mode of living, touched with glimpses of humor, that have more audience appeal than fanciful ideas and settings beyond the scope of us amateurs

We are greatly limited in the creating of pictures, but if these limitations are realized an appealing and interesting picture can still be made

Now and then I read an article by someone who asserts that it is not necessary to have a written plan or script to make an interesting picture with plot and continuity I am not of that class.

If I want to shoot a picture, good, not only from the standpoint of exposure, lighting, or composition, but for continuity audience appeal and economy of film, I figure out the general idea and then write a script

In this script or scenario I number each scene and set out what each actor is to do and where it is to be done This scene description is very brief and

'Twas on a Sunday afternoon, by Sherwood Lake, location spot, where the Los Angeles 8mm Club was putting on an outing The party was breaking up after a great day in meadow and in mountain field

It occurred to Ye Ed that on his desk back in town was a story by John Walter minus a picture to go with it Unthinkable was it not? It was

Timidly—Ye Ed always is timid when near these Prize Winners—Ye Ed suggested a shot but Walter pleaded his camera was packed

"Take mine, John," said Cadaret, and then to Ye Ed he added

"Don't take his alibi"

Now John being a lawyer is afraid of alibis so down to the water we went—and the still camera moved and the moving camera was still—the while John looked at a big mountain as if about to do something important

And then Ye Ed, rating just a maybe photographer, and also of course knowing something about alibis himself, started home, wondering which one he would use when John saw the picture

mentions only the general action contemplated

The finer points regarding individual movements, expressions, and poise can be settled in running through the scene just before it is taken. This is where your individual ability as a director will be given the acid test

It is quite important that the scenes be kept to such a length that your camera will not run down before it is all taken. A little thought will disclose an end or break where every scene will logically end but will still merge into the next scene in a smooth manner

I write down the lines for the actors and insert them between the scenes of the script for future titles The lines should actually be spoken by the actors as your seasoned audience will be watching their lips Put some time and effort in making these titles because carelessly made titles detract a great deal from a good picture and add much to one which is a little under par.

In your editing be careful to make your plot complete so your future audience can follow it through to finish—complete, but not too obvious Nothing is worse than to lose the thread of the story and so end not understanding it at all.

But where does one get the basic idea? They are all around us, in such simple form usually that we ignore or pass them over without a thought of what a fine picture they would make

Two Real Examples

A poem you have read, a short story an idea from your newspaper, personal adventures of your friends. All these can be elaborated upon and made into a picture interesting to film and to see Let me give you some examples

Dr Robert Loscher, winner of 1935 Grand Prize, adapted his scenario from a poem written by a friend of his The result, "Red Cloud Lives Again," was a marvelous picture of Indians, pioneers and wagon trains The scarcity of his props would astound you

Another Grand Prize winner, Randolph Clardy, recently showed a fifty-foot reel called "It always rains on Sunday" It depicted the restless and impatient actions and wanderings of a golf addict about the house when Sunday came and with it also plenty of rain

The point I want to stress is that you would do and act the same as this disappointed fellow and you probably do Seeing someone else do the same futile and silly nothings that you yourself do gives you more amusement and creates more interest than anything else that can be shown.

Good ideas are all around, but don't look too far away to find them After you find the idea write it down in simple detail You will be surprised how you add to it and improve it before it is in the can

P-asss-t, has anybody got an idea for a vacation?

Problem of Filters Simplified by Reducing Number to Three or Two

By WILLIAM STULL, A. S. C.

FILTERING—professional and amateur—is a phase of photography which has been badly abused For various reasons certain so-called "experts" have tried to make it complicated Of course, it is all very well for some of these professional "photographic experts" to try to make a mystery out of filtering

It's their stock in trade But treating the matter of using filters as a huge mystery doesn't give much help to My Average-man-with-a camera, who wants pictures, not problems

Really, the whole thing is simple enough once you stop and think of what filters do and how and why they do it

The whole question is based on the fundamental fact that our eyes see colors in one way, and a photographic film "sees" the same colors in a different way This, of course, is quite aside from the fact that our eyes see colors as colors, while black-and-white films see them as a range of blacks, whites and intermediate grays

To the eye the yellows and reds are the most brilliant colors To the film—even the most modern super-panchromatic types—the most brilliant colors are the blues and the invisible ultra-violet

Basically, photographic filters exist for the purpose of equalizing these discrepancies, to make the film "see" a scene more nearly as the eye sees it

Simple Enough

That's simple enough, but how can a bit of colored glass or gelatin do this?

All motion picture films are inherently most sensitive to ultra-violet and blue light. Positive film, and several of the very cheap "color-blind" emulsions are scarcely sensitive to any other colors The "chrome" types, like Plenachrome, have had their sensitivity extended up through the greens, yellows and to some extent into the orange region

Our modern pan and superpan emulsions have had their sensitivity pushed still farther up, into the red region They

You can get an ample range of effects with only two filters. Here's how the same scene looked to a panchromatic 16mm "pan" film first with no filter (left), then with a medium yellow filter (K-2 series) and last with a deep red filter (29-F) The illustrations are frame enlargements from a 16mm film exposed seven or eight years ago and projected many times since The frame enlargement is Richter.

What filters can do to [illegible] and costumes. [illegible] pan" film. no filter; right, [illegible] Notice the change [illegible] in the red dress and in face and [illegible]

can "see" all of the visible spectrum—but they still have a marked preference for blue and ultra-violet

With a rare few exceptions, then, all of the commonly used types of cine-film are sensitive to a greater or lesser range of visible colors, but all have an inherent preference for blue and ultra violet If, then, in some way we reduce or perhaps eliminate the amount of blue and ultra-violet reaching the film, we ought to get a picture more nearly like what our eyes see

Add to Light

That is what the generally used filters do. Practically all of them, whether yellow, green or red, will eliminate the invisible but undesirable ultra-violet rays from working on the film And as the color of the filter darkens—as it goes from the lightest yellow through deep yellows, orange and into the reds—the filter also will hold up an increasing amount of the blue rays

Thus a filter cuts out a part of the light which ordinarily would be used to make an exposure But it does not add anything to take its place Therefore, to keep our exposure correct, we either must add more total light—by opening the lens diaphragm—or give the remaining light more time to do its work—by increasing the exposure time In motion picture work we nearly always do the former

The exact amount of this increase does not depend nearly so much upon the proportion of the total light the filter cuts out as it does upon the proportion of the light to which the film is sensitive that the filter removes

Thus, suppose we have a filter that cuts out all of the ultra-violet and blue rays If we use it on a film which has 90 per cent of its sensitivity in the blue and ultra-violet, and 10 per cent distributed among the remaining colors, we have cut out nine-tenths of the light capable of affecting the film So we must make up that missing nine-tenths by letting ten times as much light in to do the work And we call that filter a ten-times (or 10x) filter

But suppose we take the same filter and use it on a different type of film, which has 50 per cent of its sensitivity in the ultra-violet and blue, and the remaining half distributed among the other colors. Here we've only cut down our useful light by half

Therefore we need only double our total amount of light to keep a normal full exposure And on that film, the same filter has a factor of but 2 In other words, the filter which was on the first film a 10x filter, becomes a 2x filter on the more sensitive type

Using Very Light Filter

The proportion of the light a filter cuts out is roughly in proportion to the depth of its coloring So, too, are its effects

If, for instance, we use a very light filter which will absorb (or cut out) only the ultra violet it stands to reason the blue rays will pass through and affect the film almost as if no filter at all were used.

If, on the other hand, we use a deeper filter that cuts out part (but not all) of the blue rays, we will get some action from the blues but definitely less of it Finally, if we use a filter that cuts out all of the blues we certainly can't expect any picture-forming action in the image of the blue parts of our scene

In the first case, we may expect the result to be largely a general clearing up of the haze resulting from an excess of ultra-violet light In the second case, we may expect not only this, but also to find blue areas darkened from white to a moderately light gray

In the third, all the blue areas—like skies, water, etc—will be rendered almost completely black, for the blue rays have been removed, and there is nothing in their place to make an exposure

At the same time, we have allowed more light of the other colors passed by the filter, and to which our film may be sensitive, to get in to work on the film. Therefore we may expect these areas to be rendered lighter than normal

This is especially true of objects the same color as the filter, or of closely related colors, or tones which include a considerable proportion of that color in their chromatic make-up

Cardinal Point

This brings us to a cardinal point in filtering A filter will lighten the rendition of objects of its own color, and darken objects of complementary colors. This action is quite directly proportioned to the density of the filter's color

Obviously if we use a deep red filter, we are cutting out all blue light, and at the same time allowing the red-ray parts of the image to work more intensely than normal So we can expect to find, for instance, the blue of the sky rendered as virtually black, while the image of a red barn will be made very light indeed

On the other hand, if we used a blue filter, the blue sky would be much whiter than normal, while the red barn would become almost black In the first instance, any clouds which might be in the sky would stand out abnormally clear against the unnaturally black sky In the second the white clouds would disappear into the whitened sky

Halfway between these extremes, using a filter which cut out most of the blue, but not quite all—say a medium yellow filter—we would find the red barn rendered but slightly lighter than normal and the sky darkened only a little, but enough to make the clouds evident against the moderately gray sky, which

Certainly Do Enjoy It

I have been a subscriber to The American Cinematographer for quite a few years and certainly do enjoy it, as I am very much interested in photography. I have an Eyemo 35mm as well as Bell & Howell 16mm. equipment.

WILLIAM F. CHAPIN

Buffalo, N Y

would be quite a true monochrome approximation of what our eyes actually saw.

The scientific people can of course make glass and gelatin filters of an infinite variety of colors and densities. But this does not in the least alter the fundamental facts of filter action, though it does of course give an opportunity for the very technically minded to draw some extremely precise distinctions in filtering.

Three Filters

But for all practical purposes, you and I can satisfy ourselves with three filters—two if we like to travel light. Number one would be a very light yellow one, which would cut out all the ultraviolet and a little of the blue. Generally speaking, the action of this filter would be to "clean up" the picture, and make our black-and-white image a closer approximation of what the eye sees.

Number two would be a deep yellow filter. This would carry the effect farther, and give you generally normal effects, with the sky and clouds perhaps a tiny bit exaggerated.

Number three would be a red filter. This would give a strongly exaggerated effect—extremely dark skies, unnaturally prominent clouds, and an exaggerated contrast overall. Using this filter in combination with underexposure and a cross-lighting with long, prominent shadows would even give a good approximation of a night-effect.

Also, since this filter would cut out all the ultra-violet and blue, which are the chief components of distance-obscuring haze, this filtering would cut through haze-obscured distance amazingly.

Two Can Get By

With these three filters you have everything you could possibly want. If you still desire more simplicity, telescope your two lighter filters into one by using a medium yellow filter. Thus you would have your yellow filter for normal effects and your red filter for exaggerated effects.

And with those two, you could meet almost any problem likely to come up in the course of normal amateur—or even professional—filming.

One word of caution is necessary, however. When using heavy filters when there are people figuring prominently in a scene don't overlook the fact that if a filter lightens objects of yellow and red coloration it will do the same to people's clothes and faces. It can be very embarrassing to make a heavily filtered shot of a pretty girl and find in your picture that her lips and cheeks have become a ghostly white!

On the other hand, this can be put to useful work. Freckles, for instance, can be erased by the use of a moderately deep yellow or orange filter, while some of our exaggerated summer tans, like the ruddy complexions of Indians, Mexican peons and Polynesians, can be perceptibly lightened by the same filtering. Similarly, W. C. Fields' prominent proboscis can be modified or exaggerated by judicious filtering.

Finally, the question of "what filter should I use?" invariably comes up in a discussion of this sort. There are so many ways of designating professional and amateur filters that this is difficult to answer.

Personally, I like the Wratten filter designations which are universal professionally. My favorites happen to be the Aero 2, the G and the 23-A; each of my fellow-members of the A.S.C. undoubtedly has his own pets.

When you come right down to it, the names don't matter, so long as you know that a given filter will get you results you like, and so long as you are accustomed to using it.

Armed with a pale yellow filter, a deep yellow filter, and a red filter, plus a familiarity with what each will do for you, one is ready for any filmic problem—regardless of what names the manufacturer may give those particular bits of glass and gelatin!

New Kodachrome Exposure Guide Ready for All Picture Situations

All users of Kodachrome film, regular or Type A, still or movie, will welcome a handy new vest-pocket-size guide, "How To Expose Kodachrome," just announced from Rochester by Eastman.

Planned to insure the perfect exposures which are desirable in color photography, this guide is a group of graphically designed charts, bound in quick reference form.

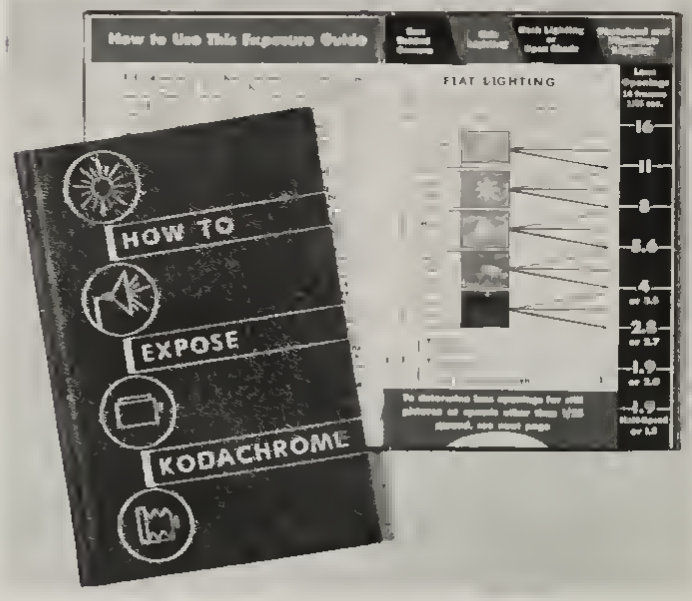
Cut-back page tabs make for easy use, and the precise exposure for any subject, in any suitable light, is determined in a few seconds. Large numerals and two-color printing facilitate exposure readings.

The guide also includes a convenient "conversion dial," which provides a complete range of lens-and-shutter combinations. When this dial is set at the lens and shutter speeds indicated by the charts for any subject, it automatically indicates the equivalent lens opening for any other shutter speed from 1 second to 1/1000. Lens openings from f 22 to f 1.5 are included.

Complete data are provided for Photoflood and Photoflash pictures on Type A, Kodachrome film, and practical instructions are included for the use of Kodachrome filters and the Kodak Pola-Screen Type 1-A.

Pages of the guide are printed in light blue and black on sturdy card stock, and laminated on both sides with tough transparent Kodapak. This durable lamination gives the pages a smooth glazed surface which protects against soil and wear. The cover is stiff, bound in dark blue Kodadur, and stamped in gold.

Retail price of the guide is 50 cents.



Sample pages of new Kodachrome exposure guide.

Features and Participants Ready for Visual Education Conference

THE National Conference on Visual Education committee has at last whipped its summer program in shape and now announces the features and participants of its program

The principle function of the National Conference is to study outstanding motion pictures Not only are pictures to be screened as in former years, but leading authorities in the fields of education and industry will present authoritative data on each film being shown

The program will open with an address by Homer Buckley, advertising executive, with a reply by H A DeVry, president of the DeVry Corporation and founder of the National Conference on Visual Education, now in its eighth year

Other programs, which include motion picture presentations coordinating with carefully planned speakers' material, will be Fred B. Semb's "German Railroads", J J Ferguson of Fireman's Fund Insurance Company showing "Remember Jimmy", G. R Browder, General Motors, will show the Oldsmobile film "Stranger Than Fiction", "A School in CCC Barracks" will be presented, also in film, and discussion by George Rilling, Superintendent of Schools, Anna, Ohio

Dr I. E Deer, representative of Will Hays' organization, will talk upon Hollywood's efforts to improve upon motion pictures and make them more suitable for educational use.

L. A Hawkins of International Harvester will present the "Back to the Farm" film which will be accompanied by an interesting talk by Mr Hawkins, representing the oldest users of industrial motion pictures

Other well-informed and capable speakers on the four day afternoon and evening sessions will include A P Heflin of Lane Technical High School, Stuart Grant of Pure Oil Company, R E. Hughes of the Evanston Township High School, Dr Francis S Onderdonk of Ann Arbor, Dr James Bliss of Western Reserve University, Cleveland, and William E Morse, county superintendent of schools, Malad, Idaho.

Since the school has become an important point of distribution of industrial films, the relationship between industry and education, together with the obligations entailed, will be discussed in its many phases

The splendid documentary film "The River" will be shown by A A Mercy, Department of Agriculture, who will give an interesting inside story of this picture and the important innovations it represents in the field of education

Catalogue on Lenses Issued by Goerz Optical Company

A catalog covering anastigmat lenses for professional and amateur photography, photo-engraving and moviemaking, also accessories used in these branches of picture taking, has just been published by the C P Goerz American Optical Company, well-known builders of Goerz photo-lenses in America since 1899

Among the lenses listed is the famous wide-angle Dagor double-anastigmat, which made its debut in the photographic world forty-six years ago Other lenses, all made in its New York factory, include the Super-Dagor, Dogmar, Apochromat Artar, Gotar and Kino-Hypar

The catalog contains also a description of movie camera accessories, such as effect and trick devices, etc., the production of which has been the Goerz specialty for years

Victor Announces Its New Model 33 Sound Projector

THE Victor Animatograph Corporation announces Model 33 Animatophone, a 16mm sound projector sufficient for audiences up to approximately 250-300 persons, when used in a room of appropriate dimensions

The equipment is a 500 watt lamp, 2 inch F1 85 projection lens and hand rewind A de luxe model with motor rewind, 750 watt lamp, and 2 inch F1 6 lens also will be available

A feature is that the equipment assembles into one compact unit for transporting. For operation the main unit subdivides into three integral parts A removable top houses 1600 foot reel arms, a 400-foot take up reel and the projector attachment cord

The special 8 inch speaker with 50 foot connection cable is housed in its own baffled case, which may be instantly detached from the rear of the projector case After removal of top and speaker, the projector is entirely inclosed in its own case with a convenient control panel located at the rear

16mm. Film Is Now on Sale

To amateur moviemakers and those using 16mm film with the negative-positive process the fast Agfa Superpan Supreme is now available in 100 ft lengths in 16mm negative form

This new film in 35mm width (together with Agfa Ultra-Speed Pan) won the 1937 Class 1 award of the Academy of Motion Picture Arts and Sciences—the first time a film has received this distinguished award in seven years

Superpan Supreme may be used with one full lens stop less exposure than that necessary for 16mm F G. Superpan which it replaces, or for ordinary supersensitive type films Although speed is great, grain size is extremely small and gradation is more brilliant than Superpan formerly supplied Protection against halation is provided, and a coating over the emulsion protects it from abrasion marks

Agfa Superpan supreme negative film is available at photographic dealers throughout the country

New Kodak Diffuser

Users of Kodaflectors, particularly filmers who specialize in Kodachrome pictures, will find practical value in a new Kodaflector diffuser just announced from Rochester by Eastman

The diffuser, a disk of white spunglass fabric 13 inches in diameter, is mounted in a metal rim A bracket and U shaped rod are supplied for attaching to the socket of the Kodaflector

Softer light obtained with the diffuser is useful in informal portraiture, as well as in identification work and clinical photography Additional exposure is required, the exposure with the diffuser being about three times the exposure without it

8 DUPLICATE PRINTS REDUCTIONS ENLARGING ANIMATION TITLES 16
GENERAL CINE SERVICE
M/M 11 E 44th St N Y C M/M

8 Enlarged TO 16 Reduced TO 8
Geo. W Colburn Laboratory
Special Motion Picture Printing
1197 MERCHANDISE MART CHICAGO

HUGO MEYER Ciné SPEEDS f/1.5 TO f/5.5 LENSES
HUGO MEYER & CO
245 W. 55 ST., NEW YORK

KODACHROME DUPLICATES 16mm 35mm
STITH-NOBLE CORP.
YO 8531
645 North Martel Ave., Hollywood, Calif

NATURAL COLOR 8x10 PRINTS $7.50
5 x 7 PRINTS $5.00
From KODACHROME
Attractively mounted enlargements glossy or semi matt surfaces, from 35mm and 16mm transparencies Color Prints from KODACHROME as fine as can be made regardless of price
RUTHENBERG The leading Makers of Natural Color Photographs
4961 Sunset Blvd Dept A 6 Hollywood California

Los Angeles 8mm Club

The May 10 meeting of the Los Angeles 8mm Club was held at the Bell & Howell auditorium, 716 North La Brea avenue. The meeting was called to order by President C. G. Cornell.

The social committee gave all details (including a map) for finding our way to Hidden Valley, which was to be the scene of our club's outing on Sunday, May 22.

A roll of 8mm film shot by Director Lew Landers on the sets of the RKO Radio picture "Condemned Women" was then shown. It was regretted Mr. Landers, owing to his being in production, was not able to be present. The club had the privilege of seeing what 8mm film looks like with professional sets and lighting.

Announcement was made of the semi-annual contest which is scheduled for June 14. This contest is open to all members' films which have not previously been entered in a club contest and all pictures so entered shall be eligible for the annual contest in December.

Many interesting members' films were viewed for criticism. C. J. VerHalen showed a film entitled "The Honeymoon Is Over,"—sent in for criticism to the Home Movie Magazine.

The meeting adjourned until June 14 at the Eastman auditorium.

BION B. VOGEL, Secretary

▼

Minneapolis Cine Club

At the meeting of the Minneapolis Cine Club on May 17 D. T. Thomassian demonstrated how properly recorded music and voice may improve amateur screenings. The talk was supplemented by a recording of the voices of those present, which later was played back.

W. R. Everett presented two reels of western color film for club criticism on continuity, titling, etc.

Ormal I. Springman demonstrated in a 400-foot feature on "Camera Angling in Minnesota" how miscellaneous fishing sequences may be tied together.

Carroll Davidson gave a surprise screening of 100 foot of action taken with a portable photoflood at the club's movie party recently.

The election of officers will be held at the last meeting of the club year, June 21.

▼

Academy's Council Issues Sound Engineering Book

Copies of "Motion Picture Sound Engineering," the new book on sound recording and reproducing published by the Research Council of the Academy of Motion Picture Arts and Sciences, have been distributed on all studio lots.

The book contains 551 pages and 381 illustrations and was prepared by Fred Albin, L. E. Clark, John Hilliard, Harry Kimball, Kenneth Lambert and Wesley C. Miller.

The material in the book was taken from the lectures originally presented to the Council's classes in sound recording held during 1936 and 1937.

Here are two views of the Wabash Superflash bulbs, at the left the No. 0 and at the right Special Press 40,000. The unit at the left is approximately the size of a lemon and that at the right is somewhat larger.

Wabash Photolamp Announces Two Small Flashbulbs for Speedy Films

A TINY new flash bulb no taller than a pack of chewing gum has just been announced by the Wabash Photolamp Corporation, Brooklyn, N. Y. The new size is designated as Superflash No. 0. Its total light output approximates 22,500 lumen seconds, which is more than ample illumination for open and shut shots with faster films.

As is characteristic with all superflash bulbs, the new No. 0 has the same wide-peak type of flash made longest at its brightest point for assurance of positive synchronizing.

Also announced is another new Superflash bulb designed for practically every requirement of press photography and candid camera use. Special Press 40,000, as this new size is called, is only slightly larger than the standard Superflash No. 1. Its total light output is 40,000 lumen seconds, produced in a wide-peak flash of great intensity and power to penetrate distance and cover wide areas.

Timing and flashing characteristics are said to be closely controlled within precision limits to assure positive uniformity from bulb to bulb and perfect foolproof synchronizing even at highest shutter speeds.

The manufacturers advise that the new bulb's extra wide peak of illumination and longer duration of flash make it ideal for use with focal plane cameras, such as Contax, Leica, Exakta, etc., since the longer flash peak allows maximum illumination to flood the subject photographed during the full time that the focal plane curtain is traveling across the negative.

The German Film Academy, establishment of which was previously announced by the Reich Minister of Public Enlightenment and Propaganda, recently began functioning in Berlin, according to a report to the Department of Commerce by the office of the American Commercial Attache at Berlin. The Academy will be divided into three sections, artistic, technical, and economic, the report stated.

Bolex Selects Goerz Lenses

for WIDE-ANGLE and TELE-PHOTOGRAPHY

We are pleased to announce that our

GOERZ

KINO-HYPAR F2.7 15 mm WIDE ANGLE LENS and the KINO HYPAR F2.7 75 mm (3') for LONG DISTANCE SHOTS and CLOSE UPS

can now be had as Standard Equipment with the BOLEX *16mm* MOVIE CAMERA. *Other focal lengths can also be supplied. The distributors of the precision-built* BOLEX *camera made this choice after a thorough test of the American-made* GOERZ LENSES *to assure their customers of the best possible picture results.*

Specify GOERZ LENS EQUIPMENT when purchasing the BOLEX CAMERA from the American Bolex Company or authorized Bolex dealers

For further lens information address Dept. ACb

C. P. GOERZ AMERICAN OPTICAL CO.

317 E. 34 St. New York

One of a series of stills photographed by the Philadelphia Cinema Club to show how a movie is made. Clem Bevans is the object of the experiments of pseudo-make-up artist Arthur J. Hurth. Hurth's self-portrait can be seen behind the still camera.

Philadelphia Cinema Club

The monthly meeting of the Philadelphia Cinema Club, held at the Hotel Adelphia May 10 marks a departure from the regular method of handling membership in amateur clubs. The constitution provides for a membership limitation of 75, but in order to provide for the wives of active or regular members, a second classification, known as auxiliary members was voted upon and approved. The auxiliary membership is a limited one for the wives of regular members. Their dues of $1 a year entitle them to all privileges with the exception of voting rights.

They can attend all meetings, whether regular, special, open or closed; are entitled to courtesy cards of admittance for friends but cannot vote for officers or in contests. As the club has a considerable waiting list, those wives who are now regular members and may be desirous of dropping down to auxiliary membership will enable some of the waiting list to come into active participation in the club's work.

The 50-foot contest was certainly a welcome relief to the usual run of long films, and while it is an innovation with the Philadelphia Cinema Club it was so well received that no doubt length limitation will be applied to all future contests.

A total of fourteen films, of which four were in the 8mm group were shown and voted on by the membership. The winner of the 8mm group was F. N. Hirst, the title of his film being "Perils of Paul," done in Kodachrome. In the 16mm showing the first prize winner was R. W. Bugbee, whose Kodachrome film 'Ice Follies' indicated marvelous color rendition.

Second prize was awarded to A. J. Hurth, on his novel number "A House Painter," also done in Kodachrome, taken a frame at a time, and indicating an artist at work drawing a landscape including a house, starting with blank sheet of paper and finishing the whole thing up from the first pencil lines to the final brush strokes. Considerable discussion centered around this film, which was rather unique, and the first one of its kind presented to the Club.

A considerable number of the club members traveled in a body to the First International Photographic Exposition in New York. During the course of their journey by train and boat, from Philadelphia to New York, they managed to work up quite a few interesting shots backed up by a scenario that had been prepared in advance.

This special film, the first of its kind attempted by the club, will be the center of attraction for the June meeting. Applications to see this film at the meeting should be made to the secretary, Horace Wilson, 1000 Chestnut street, Philadelphia.

B. N. LEVENE,
Chairman Publications Committee.

Brown on Council

The Research Council of the Academy of Motion Picture Arts and Sciences announces the appointment of Bernard B. Brown to represent Universal Pictures Company on the Council, replacing Homer Tasker, now with Paramount.

Victor Makes Reductions in Several Sound Projectors

Victor Animatograph Corporation Davenport, Iowa, manufacturer of the 16mm Animatophone sound projector, has effected material list price reductions on Models 25AC, 24B and 38.

It is claimed that, although material and labor costs have steadily increased, price reductions have been made possible by a constantly growing volume of sound projector business, a large part of which has come from the school market.

▼

New Wonderlite Series

The Wonderlite Company has placed on the market a series of new enlarging bulbs. These bulbs are radical in design and have been developed for the sole purpose of making them more adaptable to the enlargers in present use.

Wonderlite opal enlarging bulbs are made of a special bone potash glass. This glass gives the highest quality of diffusion possible. The structure of the glass is such that diffusion takes place throughout the entire cross section of the glass and not merely on the surface.

The use of Wonderlite opal enlarging lamps reduces the possibility of grain trouble.

Wonderlite opal enlarging lamps are made with the same special process used in manufacturing all Wonderlite photo flood lamps. Thus, a minimum life of 300 hours is assured with very slight blackening.

NATURAL COLOR
Enlargement Prints
from your own
35 mm Color Transparencies
8x10 Prints $15.00 each
11x14 Prints $20.00 each
All prints beautifully mounted ready for framing. Satisfaction guaranteed. We reserve right to refuse to make prints from imperfect transparencies.
"Quality prints our watchword"
HESSERCOLOR CORP.
6405 Hollywood Blvd. Rm 213 Hollywood Cal.
Dealers write for agency terms.

THALHAMMER
Wt. 2¼ lbs.
Closed 21"
Extended 51"
"MIDGET" TRIPOD
HEAD $8.50
TRIPOD $10
"At Your Dealer's"
THE THALHAMMER CO.
121 Fremont Ave., Los Angeles

University of Southern California

Dr A H Giannini, president United Artists, in his lecture, April 20, before the class in motion picture distribution and exhibition, University of Southern California, stressed the basic factors in granting credit They are "the three Cs" Character capacity, and capital Many times, Dr Giannini states, he has loaned money to the picture industry on character and capacity to do a good job, leaving the third "C," capital, out, and those loans were good loans, always re paid

Dr Giannini further stressed a statement made by Darryl Zanuck in a previous lecture, that is, the motion picture business is a frontier industry, and that it always will be a frontier industry, ever pushing into new and unknown territory.

Most men become uneducated the moment they become unimpelling was one way the situation was put to the class

* * *

A E Freudeman in charge of interiors at Paramount, who is conducting a class in technique of the art director, has devoted the last few class periods to the study of process shots, their advantages and their limitations

Handicapped by the fact that most of his students are not trained to execute problems of set construction into terms of plans and sketches, the speaker has drawn upon past productions, using regular studio stills to illustrate the problems encountered and solved before shooting starts

The importance of complete cooperation with camera and sound men has been stressed at all times

* * *

Al Green, pioneer director now with Warners, conducted one of the April seminars in contemporary directing Speaking strictly from his own angle in pictures, the director considers imagination and creative ability 90 per cent of the qualifications needed for picture work, the remaining 10 per cent being a knowledge of story construction.

Mr Green has the enviable ability of becoming "just one of the mob," as he puts it, and he made himself felt as one of the students rather than as the important director he really is

The congenial atmosphere thus prevailing at the seminar made class work a real pleasure for the students

* * *

The all-university council on Cinema Research has started shooting a factual presentation of the Santa Ana Project This is a problem solved by students in the School of Architecture in which they actually presented plans and models for the modernization of two business blocks in Santa Ana.

The film will be a documentary record of their work, and it is being made under the direction of Miss Frances Christeson head of the reference department of the Doheny Library

JACK V WOOD, S.A.C.

CLASSIFIED ADVERTISING

FOR SALE

REBUILT SILENCED AND STANDARD BELL & HOWELL 170° CAMERAS Bell & Howell sunch system Simplex rebuilt B & H sound printers rebuilt Duplex sound and picture printers 200 ft Sherman developing reels used measuring machines Used Mitchell cameras complete Akeley camera equipment Akeley 1000-ft magazines synchronous camera motors Bell & Howell 1000 ft 400 ft magazines Motors sunshades finders lenses and all accessories

Write wire or cable
MOTION PICTURE CAMERA SUPPLY INC
729 Seventh Avenue New York City
Cable Cinecamera

BELL & HOWELL 5-WAY SOUND PRINTER Generators Panel Control Boards Duplex Printers Sound Movietas Developing Machines Blimps Dolly B & H splicers Mitchell and B & H Silent Cameras Motors High Speed Gear Boxes Light Testers Projection and Lighting Equipment Guaranteed optically and mechanically perfect Send for 1937 Bargain Catalogue Hollywood Camera Exchange 1600 Cahuenga Blvd Hollywood California Cable Haramex

WE BUY, SELL AND RENT PROFESSIONAL AND 16 mm EQUIPMENT NEW AND USED WE ARE DISTRIBUTORS FOR ALL LEADING MANUFACTURERS RUBY CAMERA EXCHANGE 729 Seventh Ave New York City Established since 1910

COMPLETE DOLLY SOUND TRUCK READY for production Blue Seal variety variable area recording system converter mike boom extension mixer batteries cables all accessories guaranteed
BLUE SEAL SOUND DEVICES INC
321 Seventh Ave New York City

BELL AND HOWELL 170° CAMERAS High speed shuttles high speed gear boxes—400 and 1000 foot Bell & Howell magazines—Bell & Howell tripods motors Mitchell silenced cameras AKELEY and DEBRIE CAMERAS Akeley motors High speed motors Sunshades lenses and finders

Write or Wire
CAMERA EQUIPMENT INC
1600 Broadway New York City
Tel Circle 6-5080 Cable Cinequip

16MM & 8MM SPORTS COMEDIES Cash basis free list STONE Box 16 AC Station W Brooklyn N Y

EYEMOS 71A 12mm F 2 5 case TURRET 5 lens 17 17 150mm lenses TURRET 3 lens 17 17 150mm LENSES 400 FOOT MAGAZINES MOTOR TRIPOD ACCESSORIES NEUMANN-SINCLAIR 200 foot SPRING WIND all 1001 135mm LENSES BUY AND TRADE
CAMERA MART INC
70 WEST 45TH ST NEW YORK

FOR SALE 1 AKELEY STANDARD PROFESSIONAL Tripod 1 400 foot 800 ft B&H Magazines 1 12 volt D C heated Motors Universal magazines Carrying Cases $75 00 for the lot Cash with order P O Box 1151 Tampa Fla

FRED HOEFNER PROFESSIONAL TRIPOD with Mitchell legs—special $185 00 like new Eyemo 71mm with 2" Cooke f2 5 $120 00 like new Leica G Summar f2 with Everready case $112 00 3 f3 5 B&L Tessar DeVry 75mm mount $25 00 Hundreds of other busy ln 8-8-16 15mm equipment films bought sold exchanged Sound silent 16mm library Catalog free MOGULLS 68-A West 48th St New York City (opposite Radio City)

ONE 70 mm FEARLESS silenced camera two 1000 ft magazines all 35 and 100mm Lenses This equipment is in perfect mechanical condition Write or wire
CAMERA EQUIPMENT INC
1600 Broadway New York City
Tel Circle 6 5080 Cable Cinequip

LATEST TYPE FEARLESS VELOCILATOR like new in perfect mechanical condition
CAMERA EQUIPMENT INC
1600 Broadway New York City
Tel Circle 6 5080 Cable Cinequip

BELL & HOWELL 35 MM COMPLETE silenced professional camera with high speed silent check pawl movement full equipment including single system sound with condenser microphone cables trunks ready to use $2250 00 Picture and details on request
BASS CAMERA COMPANY
179 W Madison St Chicago Ill

WANTED

WE PAY CASH FOR YOUR USED CAMERA LABORATORY AND STUDIO EQUIPMENT
Write, wire or cable
MOTION PICTURE CAMERA SUPPLY INC
723 Seventh Avenue New York City

WANTED We pay cash for everything photographic Send full information and lowest cash prices HOLLYWOOD CAMERA EXCHANGE
1600 Cahuenga Blvd Hollywood Calif

WANTED TO BUY FOR CASH
CAMERAS AND ACCESSORIES
MITCHELL, B & H EYEMO DEBRIE AKELEY
ALSO LABORATORY AND CUTTING ROOM EQUIPMENT
CAMERA EQUIPMENT INC
1600 BROADWAY NEW YORK CITY
CABLE CINEQUIP

VIEW AND NEWS PHOTOGRAPHERS
National View Box 51 W Winona Minn

Du Pont Issues 16mm. Regular Pan as Reversible Film for Amateurs

THE Du Pont Film Manufacturing Corporation announces 16mm Regular Pan as a new reversible panchromatic film for the amateur market The list price of this new film is $4 50 for a 100-foot daylight loading spool, including processing

Like all Du Pont panchromatic emulsions, Regular Pan has a color sensitivity that closely approximates that of the human eye Consequently, it will be possible to use filters with this film with only a moderate increase in exposure and to take indoor movies

Since Regular Pan is approximately one-half as fast as the familiar Superior Pan, the use of it indoors will necessitate having twice as much light For ordinary shots outdoors, this film will faithfully record tone values exactly as they occur in the subject being photographed

Regular Pan is a non-halation film, so that the ordinary fuzziness surrounding the image of bright objects is eliminated.

The negative and positive print method of processing Superior Pan will not be used with this new film Rolls of Regular Pan, when returned to the manufacturer, will be processed by the Du Pont reversal method, which automatically corrects exposure errors of considerable magnitude

Everything
YOUR CAMERA CAPTURES

This
Screen Surface Shows!

To do full justice to your equipment and your picture taking skill—project your movies and candid camera scenes on a Da-Lite Glass-Beaded Screen. Made differently from any other beaded surface, the Da-Lite Glass-Beaded Screen brings out all the detail, the depth and the rich gradations of tone that your camera captures. Da-Lite's advanced process of applying glass beads makes a marvelous difference in the clarity and the brilliance of your pictures. This finer screen surface is available in many types of mountings from $2.50 up. Insist on Da-Lite for complete satisfaction. Write for literature and name of Da-Lite distributor nearest you!

DA-LITE SCREEN CO., INC.
Dept. 6AC, 2723 N. Crawford Ave., Chicago, Ill.

DA-LITE
Reg U S Pat Off

Glass Beaded
SCREENS INCLUDE

- Table Models
- Hanging Screens
- The Challenger (with Tripod Attached)

Da-Lite Model D
In leatherette covered box with single collapsible support

Society of Amateur Cinematographers

\+ + +

CHARTER MEMBERSHIP CLOSED

\+ + +

THERE WILL BE ONLY 1000 REGULAR MEMBERSHIPS AVAILABLE—

THEN THE MEMBERSHIP WILL BE CLOSED

\+ + +

Fee $5.00 a Year

\+ + +

Membership will include a subscription to the American Cinematographer. It also will include the use of the outstanding films made by members of the Society of Amateur Cinematographers. If films are submitted, the best will be duplicated and an analysis prepared by members of the American Society of Cinematographers. This analysis will go with the picture and the picture will be available to any member of the Society of Amateur Cinematographers.

\+ + +

Technical consulting service.

\+ + +

Film review service. Send your films if you like for criticism and review by the acknowledged camera-masters of the world, by Hollywood's greatest Directors of Photography.

Society of Amateur Cinematographers
1782 North Orange Drive

Hollywood, Calif. Date_____

I hereby apply for membership in the Society of Amateur Cinematographers. My remittance for $5.00 made payable to the Society includes the payment of dues. Of this amount $2.50 is to apply to a year's subscription to the American Cinematographer.

MEMBERSHIP—$5.00 a year

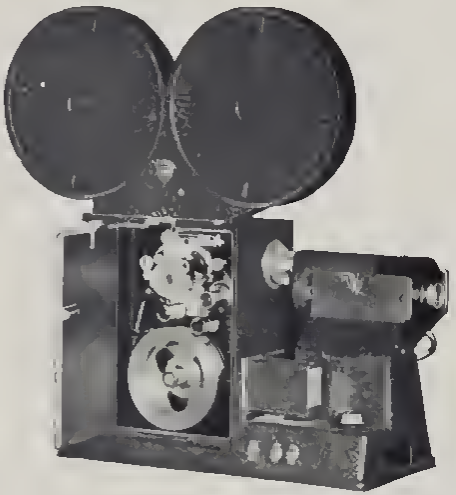
Name _____

Street _____

City _____ State _____

Please print name and address

Be Sure of Securing the Best Sound and Pictures by Using Complete *Mitchell* Equipment



The Latest Type Sound Recorder and Camera Built to the Highest Standards

Mitchell Camera Corporation

665 NORTH ROBERTSON BOULEVARD
WEST HOLLYWOOD, CALIF.

A[illegible] MITCAMCO Phone OXfo[illegible]

AGENCIES

BELL & HOWELL CO., LTD., London, England
CLAUD C CARTER, Sydney, Australia
D NAGASE & CO LTD Osaka Japan
MOTION PICTURE CAMERA SUPPLY INC New York City
BOMBAY RADIO CO., LTD, Bombay India
H NASSIBIAN Cairo, Egypt